

DNE-MAN

BENGSTON, BILLY



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APR 1 1974

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MUSEUM OF ART

EXTRA ADDED ATTRACTIONS

Sam Francis - New silkscreen prints
from Gemini G.E.L.

Ed Ruscha - Rare prints (1966 - 1970)

Ansel Adams - "PORTFOLIO SIX",
ten recently published photographs

Billy Al Bengston Paintings & Watercolors

February 21 - March 23, 1974

PREVIEW: Thursday, February 21
5:30p.m. • 7:30p.m.

John Berggruen Gallery
228 Grant Ave. • San Francisco 94108
(415) 781-4629

PRESS RELEASE

ARTIST STUDIO

110 MILDRED AVENUE
VENICE, CALIFORNIA 90291

BILLY AL BENGSTON
FOUNDER

TELEPHONE (213) EX 2-1287

STUDIO VISITS BY APPOINTMENT

DEC 17 1969

November 3, 1969

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

Artist Studio is proud to announce the opening of a one man show by its founder, Billy Al Bengston, at the Utah Museum of Fine Arts in Salt Lake City. This exhibition of paintings and graphic work marks the end of his most profitable and prestigious year in business and coincides with the grand opening of our new and modern facilities here in Venice by the Sea. In 1970 we celebrate our 10th year in business serving the public and world art market.

Ten years ago Artist Studio was founded by Ken Price and Billy Al Bengston. It was, at that time, dedicated to the refinement and use of new technology and materials which were readily available but unknown in the fine arts. In 1962 Ken Price toured Japan and upon his return found the hectic pace of life in Los Angeles too much for his ascetic temperament. He retired to a more tranquil environment (from which he has since returned), leaving Billy Al Bengston to forge on alone.

There followed for Billy Al a few very productive years; but ultimately he became more and more disenchanted with the grind of the art world and began to focus his passions and attention mainly on motorcycle racing, suffering a near fatal spill late in 1964. Laid up for a year and unable to work on his monumental, heroic paintings, let alone ride a motorcycle, he began to ponder his position. He realized Artist Studio was needed more as a showcase for the artist on his own than as a manufacturing house for art dealers and salesmen. In pursuit of this idea Artist Studio was moved to its present location, a place for art lovers to congregate and eat, as well as a place for the artist to work. All gallery ties were cut as, basic to this position, was the feeling that quality works of art could not be produced on as small a margin of profit as was left the artist. By the elimination of the middle man and by the establishment of a work/sales environment Artist Studio and Billy Al Bengston have prospered and grown in stature to enjoy a position of great respect in an art world that "said it couldn't be done."

Enclosed slide pictures Billy Al Bengston (in burgundy) and Art Lovers in our new showroom facility.

BILLY AL BENGSTON Born Dodge City, Kansas, June 7, 1934. Attended Los Angeles City College, California College of Arts and Crafts and the Los Angeles County Art Institute. Taught at Chouinard Art Institute, Los Angeles, 1961; University of California at Los Angeles, 1964-65; University of Oklahoma, Norman, 1967; University of Colorado, Boulder, 1969. Member American Motorcycle Association, Motorcycle Racers, Inc., Vice President Hollywood Action Photos, Carte Blanche, Ocean Park Drygoons, Neil Keen Fan Club, and American Civil Liberties Union.

One-man Exhibitions:

1958, 1960, 1961, 1962, 1963. Ferus Gallery, Los Ange-

Musée cantonal des beaux-arts, Lausanne, Swit-

les.

- 1962 Martha Jackson Gallery, New York.
1968 San Francisco Museum of Art. "Motel Dracula."
September 1 — November 2.

Los Angeles County Museum of Art. November 26 — January 12. (Shown afterwards at the Corcoran Gallery, Dupont Center, Washington, D.C. and at the Vancouver Art Gallery, Canada.) (Catalog with text by James Monte, design by Edward Ruscha.)

- 1969 Pasadena Art Museum. "Motel Dracula."
March 18 — April 20.

Utah Museum of Fine Arts, Salt Lake City,
November 9 — December 7.

Group Exhibitions:

- 1956 Six Gallery, San Francisco.
1957 Exodus Gallery, San Pedro. "First Annual Los Angeles Area Drawing Exhibition."
Los Angeles County Museum of Art. "Los Angeles Annual."
1959 Bolles Gallery, San Francisco. "Los Angeles Painting."
Ferus Gallery, Los Angeles. "Edward Kienholz and Billy Al Bengston: Collages."
1962 Pasadena Art Museum, Pasadena, California. "Pacific Profile." [Catalog with text by Constance Perkins.]
Santa Barbara Museum of Art, Santa Barbara, California. "Pacific Coast Invitational."
Whitney Museum of American Art, New York. "Fifty California Artists." October 23 — December 2. [Catalog with text by Lloyd Goodrich and George D. Culler.]
1963 Art Institute of Chicago. "66th American Exhibition." January 11-February 10. [Catalog with text by A. James Speyer.]
Los Angeles County Museum of Art. "Six More." July 24-August 25. [Catalog with text by Lawrence Alloway.]

zerland. *Miroir et Memoire du Premier Salon International de Galeries Pilotes Lausanne.* June 20-October 6. [Catalog published 1964.]

Oakland Art Museum, Oakland, California. "Pop Art USA." September 7-29. [Catalog with text by John Coplans; reprinted in *Artforum*, vol. 2, no. 4, October, p. 30, ill. p. 27.]

Pasadena Art Museum, Pasadena, California. "Hard Edge and Emblem: New Work." November 12-December 26.

San Francisco Museum of Art. "Pacific Coast Invitational." March 8-April 7. [Catalog.]

- 1964 Ferus Gallery, Los Angeles. "The Studs."
Larry Aldrich Museum, Ridgefield, Connecticut. "Old Hundred." [Catalog.]

- 1965 Milwaukee Art Center, Milwaukee. "Pop Art and the American Tradition." April 19-May 9. [Catalog with text by Tracy Atkinson.]

VIII Biennial of the Museum of Modern Art, Sao Paulo, Brazil. [Catalog with text by Walter Hopps; biographical and bibliographical notes.]

- 1966 Seattle Art Museum, Seattle. "Ten from Los Angeles." [Catalog with text by John Coplans; biographical and bibliographical notes, p. 54.]

University of California at Irvine Art Gallery. "Abstract Expressionist Ceramics." October-November. [Catalog with text by John Coplans.]

- 1967 American Federation of Art, New York. "From Synchronism On."

American Federation of Art, New York. "Small Paintings for Museum Collections."

California State College at Fullerton Art Gallery. "Portraits of Artists." July. [Photographs by John Waggaman.]

Pasadena Art Museum, Pasadena, California. "Selections from the Charles Cowles Collection." June 20-July 16. [Shown afterward at the Stanford University Art Gallery, California.]

Lytton Center for the Visual Arts, Los Angeles. "Artists' Artists."

Lytton Center for the Visual Arts, Los Angeles. "California Festival."

Museum of Modern Art, New York. "Recent Acquisitions."

Portland Art Museum, Portland. "Ninety-four Works from the Collection of Sterling Holloway." January 24-February 12. [Catalog with illustration on cover.]

Santa Barbara Museum of Art, Santa Barbara, California. "Three Young Collections." January 15-February 26. [Selections from the collections of Donald and Lynn Factor, Dennis and Brooke Hopper, Andre and Dory Previn. Catalog.]

Whitney Museum of American Art, New York. "1967 Annual Exhibition of Contemporary American Painting." December 13, 1967-February 4, 1968. [Catalog.]

California State College Art Gallery, Los Angeles. "California Small Images." December 4 — January 11, 1968. (Catalog)

1968 Lytton Center for the Visual Arts, Los Angeles. "Mini Things." January — February.

University of California at San Diego Art Gallery. "Los Angeles to New York." February 12 — March 10.

Pomona College Art Gallery, Claremont, California. "Speed Sculpture." March. (Exhibition of motorcycles and related paintings, organized by Billy Al Bengston.)

Jewish Museum, New York. "Suites — Recent Prints." March 12 — May 12.

Los Angeles Art Association Galleries. "California Artists." September 9 — October 3.

American Federation of Arts, New York.

Gallery Reese-Palley, San Francisco. Group exhibition. July.

California State College Art Gallery, Los Angeles. "Sculptural Graphics." July 7 — August 15.

Multiples, Inc., New York. "A Look at Neo Ruralism and Something Else." September 30 — October 31.

Denver Art Museum, Colorado. "American Report — the 1960's." October — December

Fort Worth Art Center Museum, Texas. "Contemporary Drawing Show." October 23 — December 1.

Stedelijk van Abbemuseum, Eindhoven, The Netherlands. "Kompas IV." November 21 — January 4, 1970. (Catalog with text by Jan Leering.) (Shown afterwards at Dortmund and at the Kunsthalle, Bern.)

AND STILL TO COME . . .

Whitney Annual Exhibition of Painting (with catalog.)

Opening exhibition at the new Pasadena Art Museum (with catalog.)

Exhibition of graphic work at Edzioni O, Milan, Italy.

Opening exhibition Artist Studio Showroom.

SUGGESTED READING BY AND ABOUT

BILLY AL BENGSTON

Bengston, Billy Al and Ed Ruscha. **Business**

Some Younger American Painters and Sculptors." Circulating Exhibition, October 1968 — October 1969.

Janie C. Lee Gallery, Dallas, Texas. "California." October 15 — November 15.

Flint Institute of the Arts, Michigan. "Made of Plastic." October 17 — December 1. (Catalog with foreword by G. Stuart Hodge.)

Los Angeles County Museum of Art. "Late Fifties at the Ferus." November 11 — December 17. (Catalog with text by James Monte.)

Palazzo Strozzi, Firenze, Italy. "Mostra Biennale Internazionale Della Grafica." December 21 — January 30, 1969. (Catalog)

1969 Ithaca College Museum of Art, New York. "California Drawings — 1969." January 27 — February 22.

Museum of Modern Art, New York. "New Media: New Methods." Circulating Exhibition, February 1969 — August 1970.

University of Nevada Art Gallery, Reno. "Painting Invitational." March 3 — March 31.

Gallery Reese-Palley, San Francisco. "Three Modern Masters: Billy Al Bengston, Edward Ruscha, Frank Lloyd Wright." March 25 — April 10. (Catalog with text by Carol Lindsley.)

Museum of Modern Art, New York. "Tamarind: Homage to Lithography." April 29 — June 30. (Catalog with text by Virginia Allen.)

Curas. Los Angeles, Artist Studio and Heavy Industry Publications. 1968.

Bentgston, Billy Al. "Late Fifties at the Ferus," **Artforum**, vol. VII, no 5, January 1969, pp 33-35, ill. (review of Late Fifties at the Ferus, Los Angeles County Museum of Art).

"Artists Take to the Place: Wide Open and Way Out," **Life**, October 19, 1962.

"Brush-strokes of a 4-stroke." **Motorcyclist**, no. 772. February 1962, p. 20, ill.

"What's That Thing? — Or — We Saw Motorcycles in an Art Gallery," **Modern Cycle**, vol. 2, no. 2, June 1967, p. 25, ill. p. 24.

"Men in Vogue," **Vogue**, vol. 140, no. 3, August 15, 1967, p. 81.

Coplans, John. "Art Bloom," **Vogue**, vol. 150, no. 8, November 1, pp. 184-187, 232-233.

"Speed Sculpture' at Pomona College Show," **Cycle News**, April 11, 1968, p. 15 (review of Speed Sculpture, Pomona College).

Sabol, Blair. "Outside Fashion," **The Village Voice**, June 6, 1968, p. 26, ill.

"Artists: Place in the Sun," **Time**, vol. 92, no. 9, August 30, 1968, pp. 38-41, ill.

Levinson, Robert. "All Dirt Tracts Lead to the County Museum," **FM and Fine Arts**, vol. 9, no. 12, December 1968, pp. 27-29, 42, 44, ill.

"Girl in a Garret," **T.V. Star Parade**, July 1969, pp. 55-57.

For further information: P. Little, Curator, Artist Studio, (213) 392-1287 cable: A STUD, Venice

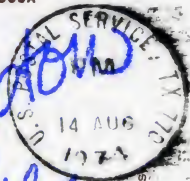
Texas Bluebonnets

BENGSTON,
BILLY AL

ONE-MAN



BLUEBONNET, INDIAN PAINT BRUSH, AND YUCCA



ASTROCARD



EISENHOWER • USA

Billy Al Bengtson
is back at the
Texas Gallery
August 20 - Sept. 7
1974

ASTROCARD COMPANY, HOUSTON, TEXAS

Jane Livingston
Los Angeles County
Museum
5905 Wilshire Blvd
Los Angeles Calif.
90036

AUG 28 1974

HSC-396-C

LOS ANGELES COUNTY
MUSEUM OF ART

ONE-MAN

You are invited to attend a preview.

Billy Al Bengston
Tom Holland

Works on Paper

Sunday, December 2, 1-4 p.m.

Edward Thorp Gallery
1102 Coast Village Circle, Santa Barbara
(805) 969-3744



Opening Exhibition

**Billy Al Bengston
Tom Holland**

Works on Paper

**Dec. 4 through Jan. 5
Edward Thorp Gallery**

Open 11-5 Tuesday through Saturday
(805) 969-3744

DEC 7 1973

LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA



ONE-MAN

BENGSTON, BILLY



I'M STUCK

\$10.00 FOR YOUR IDEA

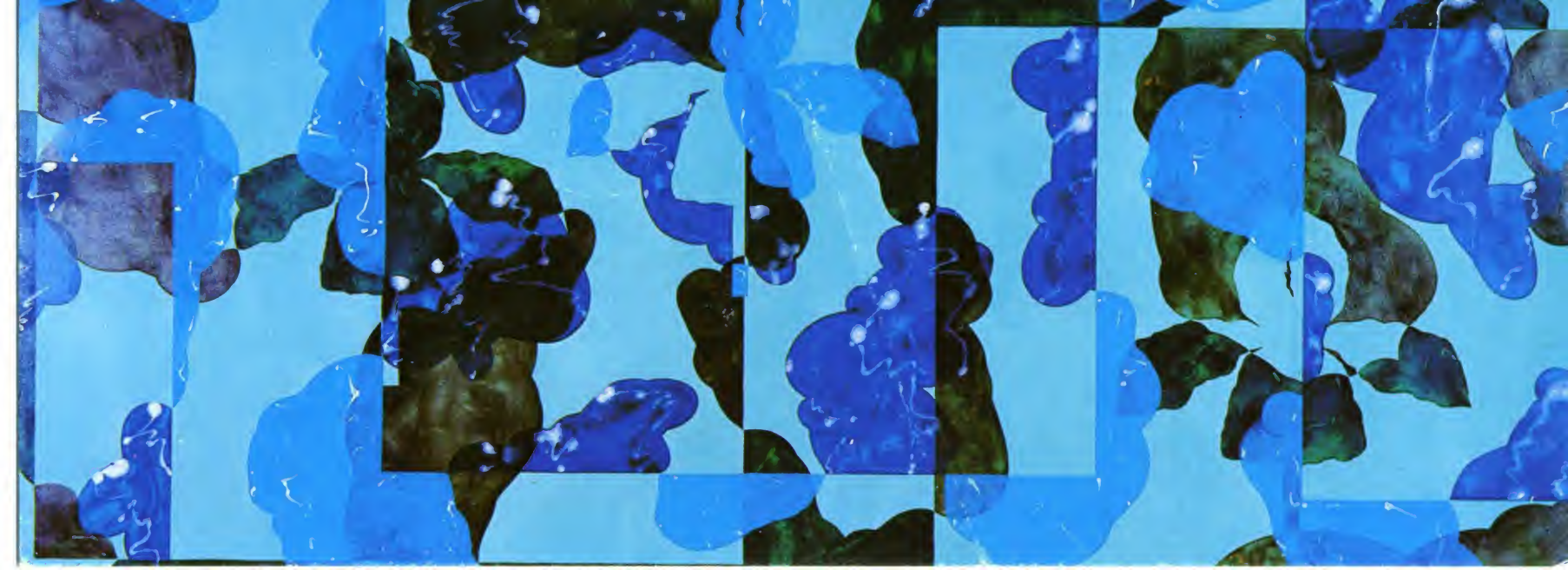
I WILL PAY \$10 DOLLARS FOR ANY IDEA I AM ABLE TO USE FOR AN EXHIBITION MAILER OR ANNOUNCEMENT. PLEASE SEND ALL IDEAS TO B. A. B. - ARTIST STUDIO - 110 MILDRED AVENUE - VENICE, CALIFORNIA 90291. IN CASE OF A TIE, THE EARLIEST POSTMARK WILL BE ACCEPTED. PLEASE DON'T MISS MY EXHIBITION AT THE TEXAS GALLERY, 2439 BISSONNET - HOUSTON, TEXAS 77005 - TEL. (713) 524-1593. EXHIBITION RUNS ONE MONTH BEGINNING OCTOBER 9TH DURING REGULAR GALLERY HOURS. GALA OPENING PREVIEW, COLUMBUS DAY, 8-10 P.M. THANK YOU FOR YOUR CO-OPERATION.

BILLY AL BENGSTON

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LOS ANGELES, CALIFORNIA
DEC 14 1973

LOS ANGELES COUNTY
MUSEUM
5905 WILSHIRE BLVD.
LOS ANGELES, CALIF.
90036

MAURICE TUCHMAN



NICHOLAS WILDER GALLERY

ONE-MAN

8225 1/2 santa monica blvd., l.a. 90046 telephone 656 0770

BILLY AL BENGSTON

new paintings

LIEBOWITZ
MAY 30 1973
LOS ANGELES COUNTY
MUSEUM OF ART

tuesday, october 15 through november 3, 11 am to 5 pm

animus draculas, 1974 acrylic/canvas, 69" x 179"

AN EXHIBITION OF RECENT WORK BY BILLY AL BENGSTON
MONDAY, NOVEMBER 13th UNTIL SATURDAY, DECEMBER 2nd
AT THE FERUS GALLERY 723 NORTH LA CIENEGA BOULEVARD
LOS ANGELES 69, CALIF. • OPENING NOVEMBER 13th 8 UNTIL 10 P.M.

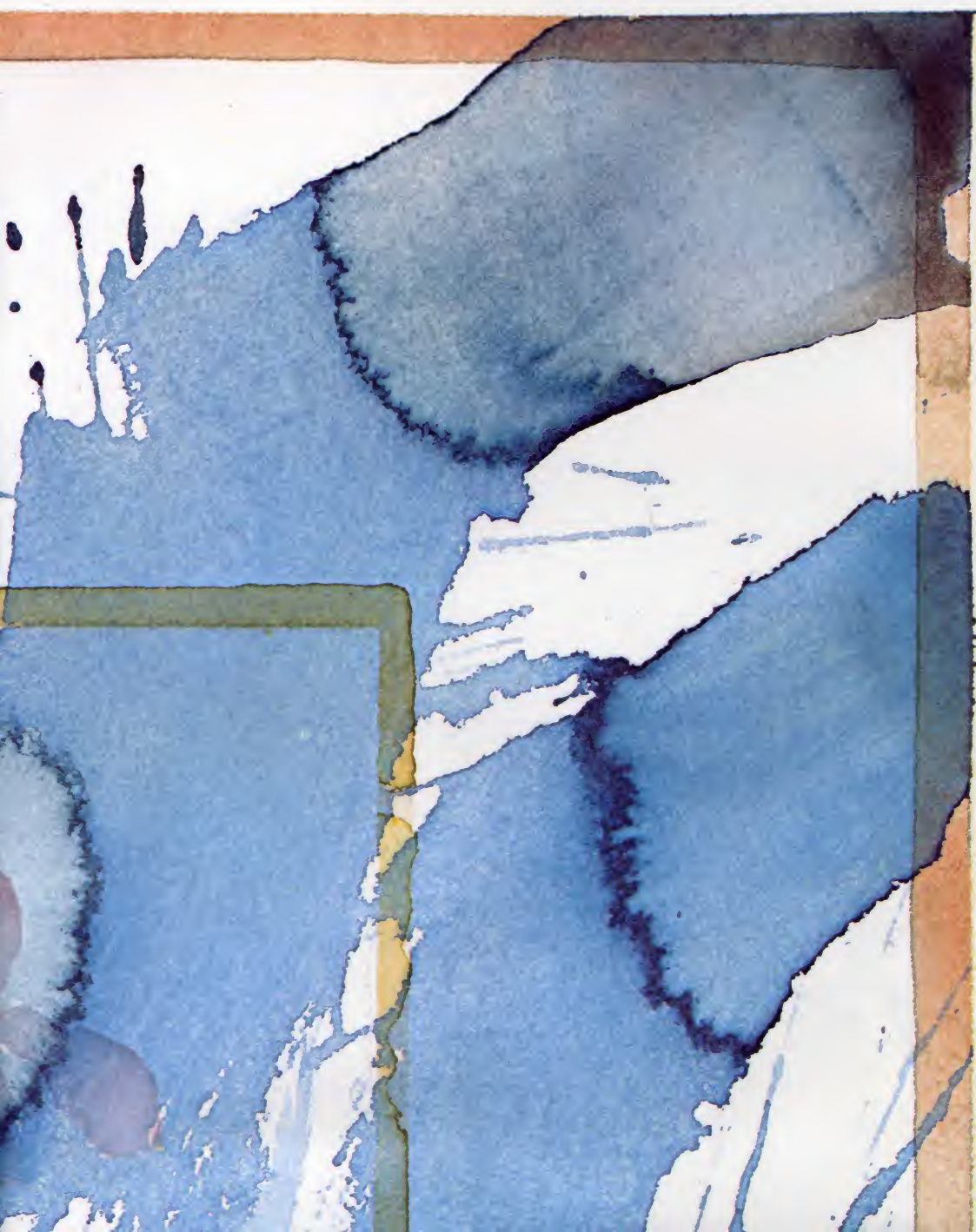




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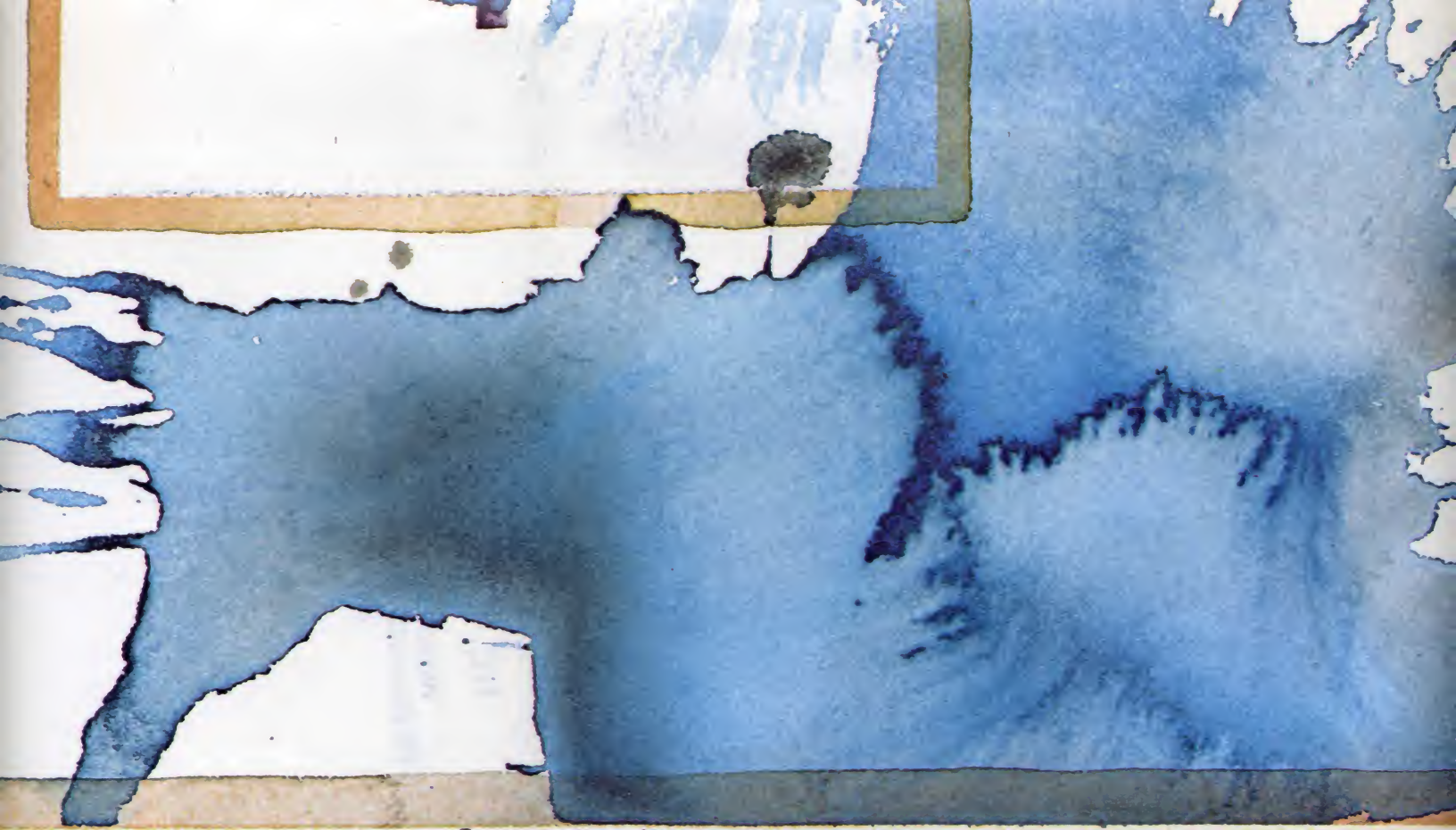
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CONTEMPORARY HOUSTON


OPENING FEB 23



B. A. B.
VENICE 1972

RY ART MUS
TEXAS

5:30 to 8:00 PM



MUSEUM

~
FEB 23 - APRIL 15
(TAX TIME)



MAURICE TUCHMAN
LOS ANGELES COUNTY
MUSEUM OF ART
5905 WILSHIRE BOULEVARD
CAL 90036
U S A

ONE-MAN

Billy Al Bengston

9 October - 3 November 1972

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

Felicity Samuel Gallery

16 Savile Row
London W1X 1AE
Telephone: 01-734 8557

DEC 29 1972



*The Friends of
Yes on 20
invite you to join
Eddie Albert
Congressman Alphonzo Bell
Christopher Isherwood
Ed Janss
Assemblyman Alan Sieroty
Julian and Jean Sieroty
Martin Stone
Robert Wise
at a Sponsors Party*

*and at a Special Showing
of Major Works of Art by
Billy Al Bengston ^{only}
J. B. Blunk
Richard Diebenkorn
Peter Di Gesu
Claire Falkenstein
Sam Francis
Ed Moses
Arthur Okamura
being offered for sale
in support of Proposition 20
at the home of Mrs. Ben Getz
31224 West Broad Beach Road,
Malibu, California
Sunday, October 29
Four to Seven PM*

RSVP Myrna Alrich 936-8251

ONE-MAN

BENGSTON, BILLY

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LOS ANGELES, CALIFORNIA

NOV 17 1963

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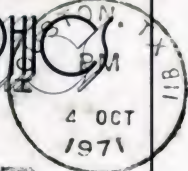
BENGSTON



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LOS ANGELES, CALIFORNIA

JAN 7 1972

CONTRACT GRAPHICS



PRESENTS

A DISTINGUISHED EXHIBITION
OF
GRAPHICS AND PRINTS
BY

"THE DEVIL MAY CARE HOLLYWOOD ARTIST"

BILLY AL BENGTON

SCHEDULED TO RUN ONE MONTH
FROM OCTOBER 6 1971

5 1 1 6 MORNINGSIDE
HOUSTON TEXAS, 77005
CALL 7 1 3 5 2 4 1 5 9 3



Kenneth Donahue
L.A. County Museum
5905 Wilshire
Los Angeles
California
90036

billy al bengston

PRINTS AND MULTIPLE DENTOS

September 22 - October 17, 1971

ART RENTAL GALLERY

Reception for the artist: Wednesday, September 22nd, 7:30 - 9:30 P. M.

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

SEP 17 1971

MUSEUM OF CONTEMPORARY ART

La Jolla

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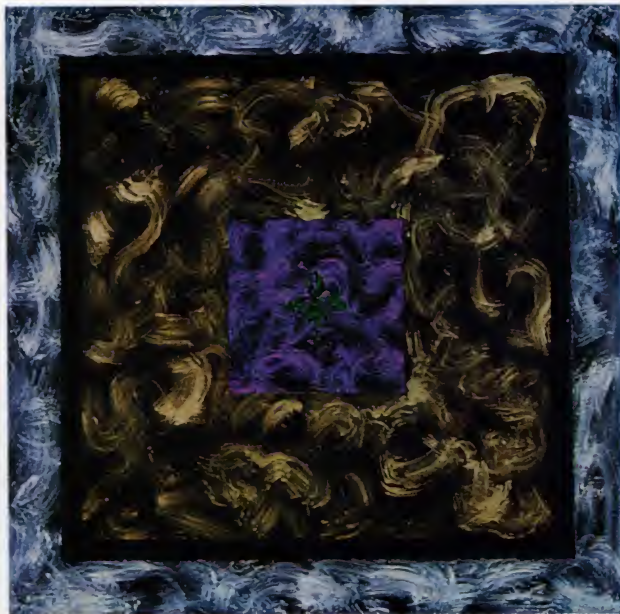
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PERMIT NO. 54

La Jolla, California

LOS ANGELES COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD.
LOS ANGELES, CALIF. 90036
ATTN. DIRECTOR

ONE-MAN



Billy Al Bengston

11. September - 10. Oktober 1970

Galerie Neuendorf

5 Köln

Lindenstr. 20, Telefon 21 93 30

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

NOV 20 1970

Billy Al Bengston

geb. 1934 Dodge City, Kansas,

studierte am Los Angeles City College,
California College of Arts and Crafts,
Los Angeles County Art Institute.

Lehrte am Chouinard Art Institute, L.A. 1961,
University of California, L.A. 1964/5,
University of Colorado, 1969.

Mitglied der American Motorcycle Association,
Motorcycle Racers Inc., Vizepräsident von
Hollywood Action Photos, Carte Blanche,
Ocean Park Drygoons, Neil Keen Fan Club,
American Civil Liberties Union.

Einzelausstellungen:

1958, 1960, 1961, 1962, 1963

Ferus Gallery, Los Angeles

1962 Martha Jackson Gallery, New York

1968 San Francisco Museum of Art

Los Angeles County Museum of Art,

Corcoran Gallery, Washington,

Vancouver Art Gallery, Canada

1969 Pasadena Art Museum, „Motel Dracula“

Utah Museum of Fine Arts

In Hamburg zeigen wir zur gleichen Zeit
Skulpturen von Robert Graham

Galerie Neuendorf, 2 Hamburg 13, Werderstr. 32
Telefon 41 81 14


Drucksache

NOV 1969

LA TIMES

SEPT 4, 1970





PORTRAIT OF THE ARTIST — Billy Al Bengston, who has been called California's swashbuckling motorcyclist-painter, uses his pool table "to sit on and read on."
Times photo by Thomas J. Kravitz

Billy Al Bengston: Talent for Art and Life

BY KIM BLAIR

Times Staff Writer

Artist Billy Al Bengston doesn't believe in aging.

"Young is before what I am now. Old is when you stop healing. When you cut yourself and you don't feel—don't recuperate."

How does it feel to be 36?

"Shut up!" he replied.

What does he hope to do in the future?

"Get through it."

At present the artist lives and works in his studio in

Venice and has gained international recognition for his dented aluminum works and paintings bearing heart, iris or chevron emblems.

Painting chevrons occurred to Bengston while he was returning home from Europe on an airplane. "I just thought it was a funny idea," he said.

The living quarters of the artist's studio are sparsely furnished. "I don't like furniture much at all," he said. "I collect junk and art. Un-

fortunately more junk than art."

Furnishings include two settees, one covered with a Mexican blanket and the other with a multi-colored afghan. Bengston has no favorite colors. To him "all colors are equal."

He owns a pool table which he uses "to sit on and read on." Occasionally he plays pool.

Another object in the living area is a footstool he describes as Colorado folk fur-

niture. It is made of elk horn and is covered with a bobcat pelt given to him by a friend.

"I don't kill anything," Bengston said.

The artist likes plants and has a flourishing collection. He says he is good at nursing "sick plants" back to health even though he "flunked botany."

He considers rug making one of the highest forms of art and owns a number of Oriental, Chinese and American Indian rugs.

The artist declines to label his work and describes himself as "a medium-priced painter." His prices range from \$400 to \$20,000.

He was once so poor he grew a beard because "even the idea of buying an extra razor blade was an extravagance." The beard was also worn as a protest. Today he wears a mustache because he doesn't like to shave his lip.

Cooking is his favorite
Please Turn to Pg. 6, Col. 1

Continued from First Page
pastime and his kitchen is filled with gadgets including an espresso machine he calls his newest toy.

"It's very seldom that American cooking is good," he said. "I tend toward Mexican, Italian, Japanese or Chinese foods, not necessarily in that order." He also likes Indian, French, Greek and Indonesian cuisines.

When he gives a dinner he likes to limit the number of persons to six or eight at the most. "Any more than that and it turns into a yelling fest and people drink too much."

Bengston enjoys wine but he doesn't like hard liquor. He especially dislikes "standup cocktail parties, or, I should say falling down cocktail parties."

Billy Al Bengston, who has been called "California's swashbuckling motorcyclist-painter," also collects motorcycles. He owns three BSA Singles, one Sachs, one Bultaco, one American Eagle MX, one Kawasaki. And he is "dickering for a JAP," a speedway machine.

"If you only have one motorcycle you have nothing to back yourself up with," said Bengston, who started motorcycle racing 12 years ago.

Five years ago he broke his back in a professional race at Ascot Park in Gardena. "I still race," he

says, "but I don't go every other day like I used to."

Bengston has decided opinions about style and clothes.

"Style is being comfortable with yourself and your image. There is no such thing as a good dresser without style. John Wayne and Jimmy Galanos are good dressers.

"Clothes don't have to be any particular style to be good. To dictate dress is ludicrous. Anything that's correct is usually pretty bad. Clothes should be comfortable."

He enjoys travel but doesn't like cities. His favorite place is Baja California and he likes New Mexico and Colorado. "Any place out of the smog."

His hobbies include scuba diving and body surfing and he is "committed to the ocean and the beach."

At 36, the artist believes that "youth today is a lot less screwed up than I was."

Is marriage an outmoded institution?

"I never saw any reason for marriage in the first place. So how could it be outmoded?" asked Bengston, who is "a bachelor by design."

The door to the living quarters of his studio is marked No. 1.

Why No. 1?

"Because it's easier to write than No. 3."

ONE-MAN

BENGSTON

We've asked BILLY AL BENGSTON to design a mailing piece for his current exhibit at the Utah Museum of Fine Arts. The enclosed Press Release and slide are his response to our invitation.

But one very important thing Billy Al did not say in the release is how very good his show is. It is very very good, indeed.

9 November — 14 December 1969



Billy Al Bengston

Paintings, drawings, prints
November 9 - December 14, 1969

Marvin Lipofski

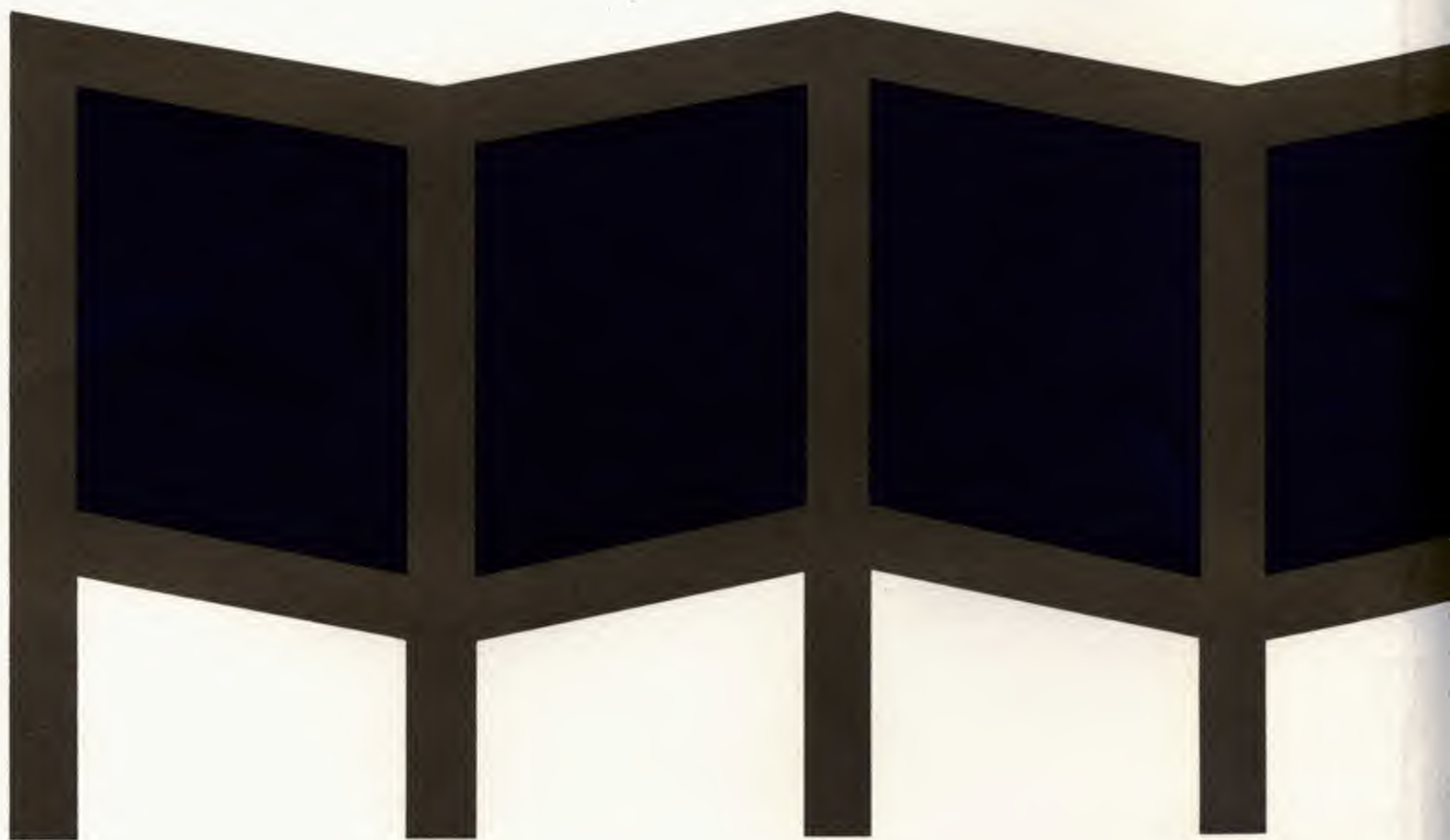
Blown glass objects
November 9 - December 14, 1969

Porto Theatre

Designs and models for a portable theatre
November 16 - December 14, 1969

Selections from the Permanent Collection

December 14, 1969 - January 1, 1970



tions From Permanent ction

r 14, 1969 - February 1,

Contemporary Prints

November 18, 1969, 10 a.m. - 7 p.m.


Ferdinand Roten Gallery

December 14, 1969 - January 4, 1970

London Grafica Arts

(Some of these may be purchased
and may provide suggestions for
holiday giving.)

*The exhibition galleries of the
Museum will be closed in early
February in preparation for packing
and moving to the new Fine Arts
Museum now being constructed
just south of Marriott Library.
We expect to be in our new
quarters by Summer 1970.*



Utah Museum of Fine Arts University of Utah Exhibition Schedule Through February 1970

STON: One decade

allery May 27 to June 15





BILLY AL BENGTS

at The Vancouver Art Ga





Three Mod

Billy AI E

Edward

Frank Llo

ern Masters

Bengston

Ruscha

yd Wright

—April 19

ese Palley

ne San Francisco

arch 24 7-9pm

March 24

Gallery R

140 Maiden Lo

Opening M

CORCORAN **NEWS**

AN EXHIBITION OF PAINTINGS BY BILLY AL BENGSTON TO OPEN AT CORCORAN GALLERY - DUPONT CENTER

FOR RELEASE FEBRUARY 23

Washington, D.C., February 19, 1969...An exhibition of paintings by California artist BILLY AL BENGSTON will open at The Corcoran Gallery - Dupont Center, 1503 21st Street, NW on Wednesday, March 5. There will be a Preview for members and their guests on Tuesday, March 4 from 9:00 to 11:00 P.M.

An affinity to the brightly lit world of motorcycles and industrial perfection of Southern California contributed to Billy Al Bengston's early break with the abstract expressionist ethos. Without being a "hard-core" pop artist, Bengston's work bespeaks a total acceptance of the pop aesthetic. It is not the imagery of pop which Bengston has embraced, however, but rather the presentation techniques of advertising and industry. Bengston, above all others, pioneered the use of industrial and spray techniques in the late 1950's. He achieves his luminous surfaces by building up layer after layer (sometimes as many as 80) of paint and lacquer with a brush and spray-gun until the desired depth is reached. Embedded in the lustrous surface, Bengston "floats" or "immerses" one of the several heraldic images which have become the trademark of his art. The predetermined symmetrical format in which the emblem is incorporated was used first by Bengston on the West Coast; since then, many have followed his lead.

BENGSTON, BILLY

More recently, Bengston has replaced canvas and masonite with hammered aluminum, but his technique of building up a lustrous, shimmering surface differs only slightly from that of the earlier work.

Mr. Bengston, who was born in Dodge City, Kansas in 1934, moved to Los Angeles as a teenager and graduated from Manual Arts High School there in 1952. He briefly attended Los Angeles City College, California College of Arts and Crafts and the Otis Art Institute. Upon leaving art school, where he had studied ceramics, Bengston directed his attention to painting. He taught at Chouinard Art Institute in 1961 and at U.C.L.A. in 1962. Currently, he lives in Venice, California.

Since 1958, Bengston has had five one-man shows at the Ferus Gallery in Los Angeles; one at the Martha Jackson Gallery in New York in 1962; and one each at the San Francisco Museum of Art and the Los Angeles County Museum of Art in 1968. His work has appeared in numerous group shows, including the 1965 Sao Paulo Biennial and the 1967 Annual Exhibition of Contemporary American Painting at the Whitney Museum in New York.

For further information and photographs, please call The Corcoran Gallery-Dupont Center, 1503 21st Street, NW, TEL: 293-1700.

Bengston

Reviews and articles:

Clipping file 1958

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TR will get on
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BILLY AL BENGSTON AT THE LOS ANGELES COUNTY MUSEUM OF ART
(THROUGH JANUARY 12, 1969).



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LOS ANGELES, CALIFORNIA
FEB 28 1969

BILLY AL BENGSTON

By JEANNE GOOD

This article projects a different kind of writing for me because I've never interviewed an artist like Billy Al Bengston. For example, when I assured him there would be no personal comments, he replied, "Why not!" When I mentioned my concern about the artist's response and respect for what I had to say, he told me to do it my own way, like he does his art—"the feeling of accomplishment comes from doing the work, not from the attention or recognition of it."

And recognition he does get. I commented on the honor of being given a one-man exhibition at the Los Angeles County Museum of Art following so closely after the exhibit of lithographs from Tamarind at the San Francisco Museum of Art. He said simply that the number of museum shows depends upon

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INGRID 1960—COLLECTION: ROBERT W. IRWIN, VENICE, CALIF.

the number of invitations accepted. And Billy Al Bengston is a reasonable and modest man.

His personal philosophy and attitudes impressed me together with his warmth and confidence in his own ability as an artist and businessman. "When you stop listening to yourself you are in trouble." He is only anti-establishment when it steps on his toes. "The establishment without me doesn't exist." I like what he says and what he does. He lives like a king who knows where the riches are, and turns humble, pure white surroundings into a palace, pursuing life with

▶ ▶ ▶



BORIS 1963—COLLECTION: ARTIST STUDIO. VENICE, CALIF.

humor and profound self-analysis. His philosophy of sex is based on the belief that an early introduction to it is advisable. Its practice has little to do with promiscuity in the bad sense and diverts what might be a harmful energy to a love-force. And he regards Cleaver as a reputable spokesman, an intellectual worth listening to by everyone. However, he is surprised the students are even concerned about receiving credit for listening to him.

Billy Al Bengston has always been involved with living a full life. He taught at Chouinard's, lectured at UCLA, and was guest artist at the University of Oklahoma. Upon graduation from UCLA, he began his career as a ceramicist having been strongly influenced by Peter Voulkos when he studied with him at the Los Angeles County Art Institute in 1956. He was in total awe of his ability and life style then, and is still in awe of Voulkos today. Bengston also has learned from Picasso, Oriental and Indian influences, and architecture. The Ferus Gallery in Los Angeles gave him his first one-man show, but soon after he quit the gallery circuit. "Galleries are wholesalers and artists are not manufacturers." About six years ago he formed the Artist Studio, a company devoted to helping other artists. "Why shouldn't artists support other artists?" He gives help to any "guy with moxie" including, at the present, Jerry Anderson and Peter Alexander.

Accustomed to making money, Bengston raced motorcycles and did stunt riding for the movies to earn a living early in life, making more money than he does now as a painter. At one time he would do anything for money. "Now, it is more important to be a human being. If you are an artist, you are one, or a lawyer, or whatever." A serious accident in which he suffered a broken back concluded this career. A year in bed gave him time to realize what it means to be alive and living.

The motorcycle has remained in his art and he still owns five and rides them. It is one of the four motifs with which he works. Beginning with the Valentine or heart configuration; the second was the flower or iris-like image; next the stripes or chevrons which are perhaps his most well-known signature. And that is just what he calls them. "They are just a signature in reality. You don't have to sign the work. Other than that I don't know what they are."

These familiar signatures are now all on view at the Los Angeles County Museum of Art. He compresses his art and prunes it into a minimum statement as I like to prune my writing. On exhibition are the painted metal stripes of "Tyrone"; "Boris" on masonite; one collage; the Tamarind lithographs from the Motel Dracula Suite; "BSA"—motorcycle brand symbol; and the Bengston bruised sheet metal, all sizes, subtle styles, with unusual movement of light-waves—"early psychedelic." Ed Ruscha designed the catalogue and James Monte wrote the foreward.

Toward the end of our interview as a windup, Billy Al Bengston gave some good advice. He wants people not to be intimidated by galleries or by art. "Art is a human act. Don't be afraid of human acts."

Artist: Billy Al Bengston
110 Mildred Street
Venice, California

Purchase Inquiries:
c/o Artist's Studio
110 Mildred Street
Venice, California



BILLY AL BENGSTON, TAMARIND FELLOWSHIP: APRIL - MAY, 1968

The iris, drawn with delicate air brush sprays or defined by fragile lines, appears as the subject of Billy Al Bengston's fifty-three lithographs created at Tamarind. The artist refers to the iris as "Dracula".

Often the iris occupies the center of parallelograms, quatrefoils or ovals tilted to produce spatial warpage. The outside format of "Twilight Executive Dracula" is deliberately cut slightly askew to intensify the twist of the drawn rectangle and oval. Soft beige-grey waves float across its gun-metal iris and suspended oval, finally evaporating into the surrounding rectangle. This elusive color composition and bent space provide a tantalizing visual play.

The artist's sensitive combinations of value, temperature, and intensity produce gently appearing and disappearing images. Each work is either totally light or dark in value. "Galaxy Dracula," a very light orange-pink lithograph, contains a green-blue sprayed oval and a line engraved iris of the same value. Because of the close value, warm and cool temperatures dominate the lithograph. A pearly pigment added to the ink heightens the translucent iris.

Bengston created 40 individual lithographs ranging in size from 5" x 4-5/8" to 24 1/2" x 30 1/2". The additional thirteen lithographs form a suite of 5-3/8" x 5 1/4" black and white lithographic line engravings with folder. Prices on request.

The artist collaborated with printer-fellows Frank Akers, Edward Hughes, Serge Lozingot, Jean Milant, Robert Rogers, Maurice Sanchez, Anthony Stoeveken, and Theo Wujcik under the direction of Tamarind Master Printer, Clifford Smith.

BIOGRAPHY

Billy Al Bengston was born in Dodge City, Kansas in 1934. He has had one-man shows at the Ferus Gallery, Los Angeles, in 1957, 1960, 1961, 1962 and 1963 and at the Martha Jackson Gallery, New York, in 1962. His work has been shown in many group exhibitions, including "Fifty California Artists," 1962 at the Whitney Museum, California, "Pop Art and the American Tradition," 1964 at the Milwaukee Art Center, "VIII Sao Paulo Biennial," 1965 Brazil, and "Ten from Los Angeles," 1966 at the Seattle Art Museum, Washington.

BILLY AL BENGSTON

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Through April 25, 1979

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*Biography and bibliography with introduction by
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Cover, "Whirl Cave" (detail)

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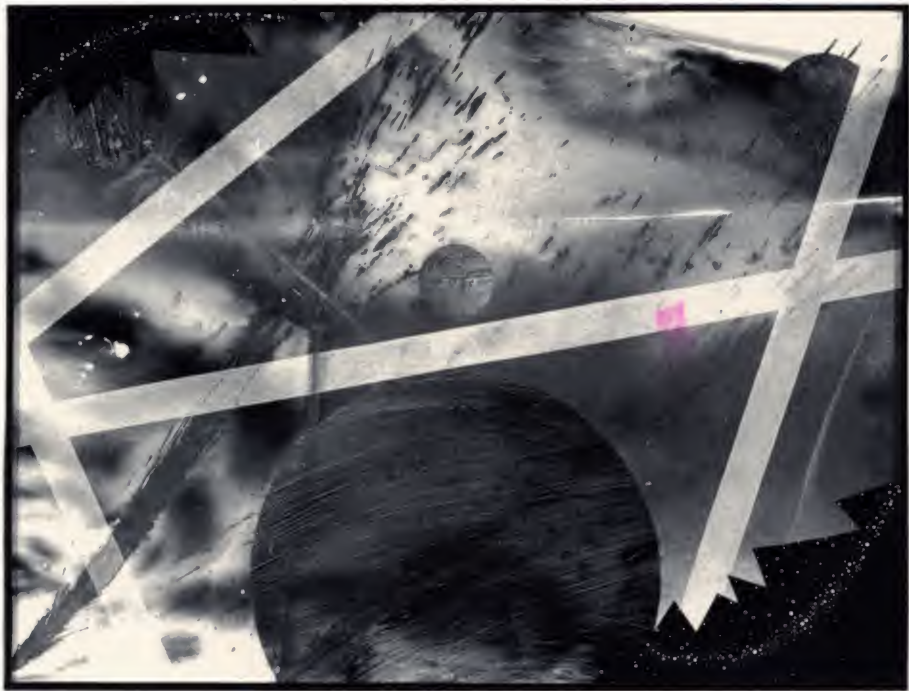
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Billy Al Bengston "The Rains Came" 1990 Acrylic on Canvas 36 x 48"

BILLY AL BENGSTON

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Billy Al Bengston, *Ring of Fire*, 1991, acrylic on canvas, 24" x 36"

Photo Brian Forest

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ARTIST'S FILE

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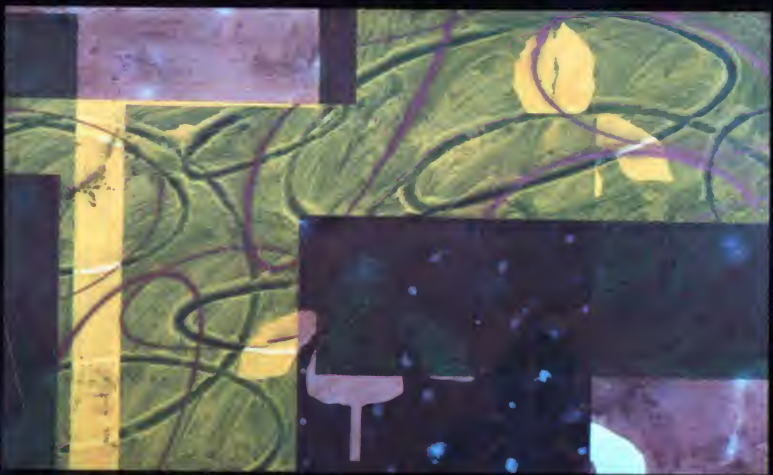
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BILLY AL BENGSTON



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BILLY AL BENGSTON

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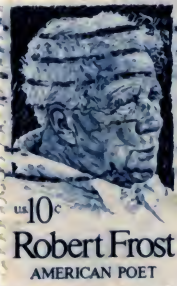
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BILLY AL BENGSTON

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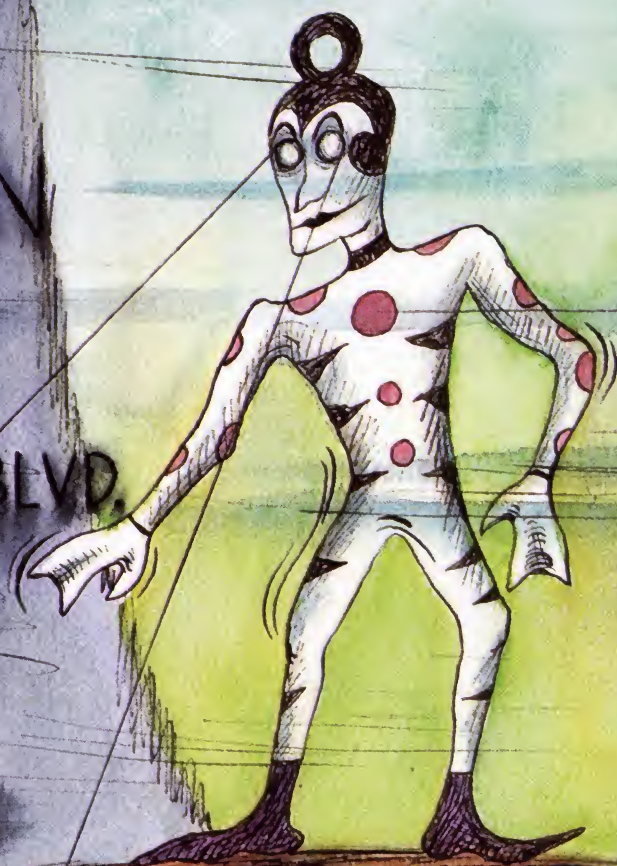
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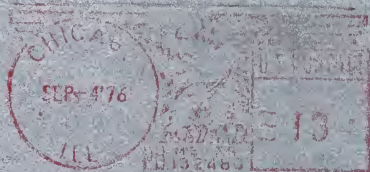
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be a reception for
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on November 5, 1976 at 8:00 p.m.
at the Portland Center
for the Visual Arts.
This exhibition has been made possible
in part through the cooperation
of the NEA, OAC and MAC.

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Billy Al Bengston at the Univers

Recent Paintings
March 2 — March 18

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Title: Aldebaran Draculas

Size: 48" x 44"



John Berggruen Gallery

BILLY AL BENGSTON

Paintings and Watercolors

March 8 - April 8, 1978

PRESS RELEASE

John Berggruen Gallery, 228 Grant Avenue, San Francisco will present an exhibition of recent paintings and watercolors by Billy Al Bengston beginning Wednesday, March 8th and continuing through Saturday, April 8th.

Billy Al Bengston, who lives and works in Southern California, has been exhibiting since 1958 and has had one-man exhibitions at the San Francisco Museum of Modern Art and the Los Angeles County Museum of Art.

Bengston's paintings juxtapose immediately-recognizable images (such as his familiar iris symbol) against bright surfaces executed in strong, painterly gestures. The resulting combination is a rhythmical balance between abstraction and a geometrically-conceived underlying structure.

This exhibition reflects a return by Bengston to rectangular format paintings with the use of vivid coloration associated with his earlier works. His paintings are a personal statement of his responses to the variables of a given environment - most notably, the changeable element of color. Bengston likens himself to a chameleon who reflects the colors around him, and distinguishes between summer and winter colors, and morning and evening colors.

There will be an invitational reception for the artist Wednesday, March 8th from 5:30 to 7:30 p.m. Photographs of the work will be available upon request.

Gallery Hours: Monday-Friday 9:30-5:15
Saturday 10:30-5:00

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Paintings & Watercolors

March 8—April 8, 1978

Reception for the artist

Wednesday, March 8th

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*"Trevaplinger Draculas" 1978
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LOS ANGELES COUNTY
MUSEUM OF ART

BILLY AL BENGSTON



Paintings of the Seventies

"Paintings of the Seventies" by Billy Al Bengston is the most comprehensive exhibit of Bengston's largest scale works to date.

Security Pacific Bank is pleased to present these paintings, screens and banners, all of which were picked by the artist as significant examples of his painting development since 1970.

The essay which follows presents a short history of Billy Al Bengston's painting, culminating in a visual analysis of the art forms in this show. The essay is written by Fredericka Hunter.

The most striking feature of Billy Al Bengston's paintings is the recognizable shape in what are otherwise abstract paintings. From the late 1950's until the present, Bengston's interest in various mediums has been characterized by an identifying symbol. In the oil paintings from the early sixties, an iris or, less frequently, a heart is in the center of the canvas. In paintings done on masonite from the same time and in the metal "dentos" done a few years later, the chevron or "sergeant stripes" is the central symbol. Called "dentos" because they are actually dented, the metal pieces which were innovative and shocking at the time they were created, are bent, scratched, punched through and painted in vivid patterns with high gloss enamels.

The paintings that follow the "dentos" are also square but done on canvas with acrylic paint. The iris, a symbol from 1962-63, is in the center of these paintings; a form presumably chosen by the artist as more suitable to this "softer" medium. Startling juxtapositions of patterns and colors, and extremes of texture continue the precedent of aggressive surface qualities set by the "dentos." In some paintings the iris is clearly defined in a positive manner, while in others it is negative or practically invisible.

The paintings from 1973-74 are no longer squares. The canvas is rectangular, vertical or horizontal in orientation, and often grandiose in scale. The iris is a multiple image designating the centers of overlapping squares. The squares, their residual areas, and the edge of the painting are the compositional structures of the paintings. Some of the squares are only partially described and, therefore, some of the issues are only partial images. The construction is camouflaged once again by the iris rising and receding as positive or negative images on the surface of the painting. The rhythmical patterning is sometimes interrupted by strong painterly gestures that continue across all the

boundaries. The lively look of the paintings is created by an intelligent, rigid underlying structure that is then broken up methodically to create illusions of depth.

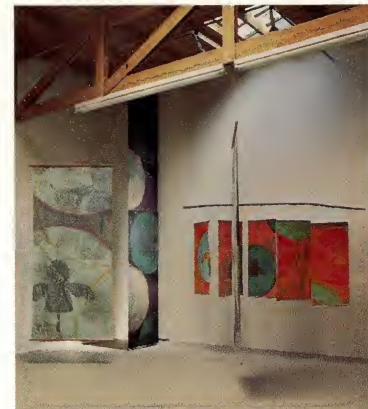
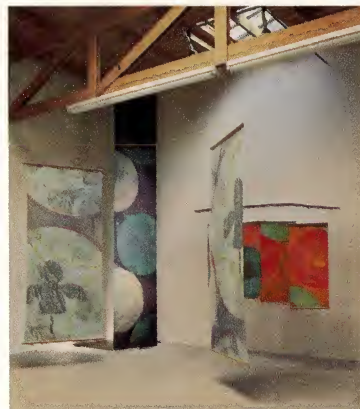
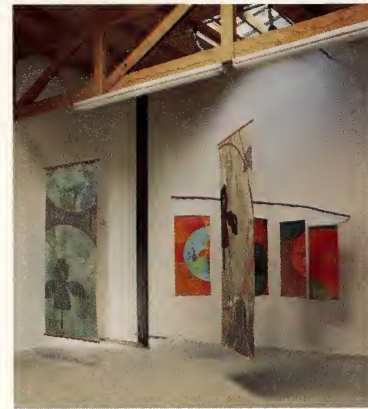
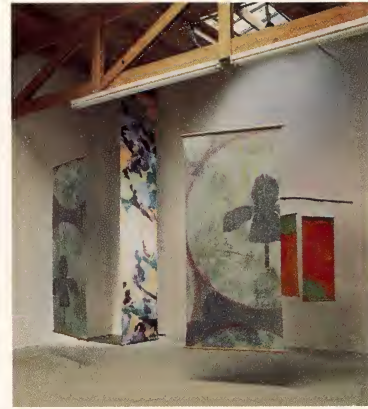
Simultaneously, several types of paintings occur in 1975-76 that are offshoots from the rectangular paintings. These are even more aggressive in activating real or architectural space as well as pictorial space. Paintings are physically divided into sequences of panels. The squares and irises overlap from one panel to another. The paintings which are painted in sequence are fractured compositionally by being hung out of order.

Picking up where the "dentos" left off, the banner or hanging paintings are entirely away from the wall. Painted on both sides, the irises read simultaneously when light filters through the canvas. Instead of squares, the irises are at the centers of large, overlapping circles. The circles represent a compositional decision that is in keeping with the change in presentation — airy and flexible like the banners themselves. The irises and partial iris with their respective halos fade from and materialize on the surface as one perceives both sides of the canvas at once in varying light and angles. The banners are free to turn in space, and one's focus is constantly being readjusted within a relatively short depth of field. The feeling evoked is similar to how one views things underwater where refraction of light distorts perception of distance. The banners are one solution for Bengston's system of fractured images extended by actual physical manipulation.

Another alternative is the painting as a screen. It combines the physical divisions, the multiple images, and the changing angles of previous work. Hinged and free-standing, the panels of the painting are set at angles to one another. The patterns created by the encircled irises are then perceived by the viewer at varying distances and in a greater number of combinations. Like the banners,

the patterns and colors of the screens evoke water images. The circles seem to glint like light off the surface of the ocean.

Throughout his work, Bengston sets up simultaneous motions within the structural system of his paintings. He paints deep space and shallow, playing tricks on the viewer's eyes. At the same time he gives the identifiable image as a clue to the structure. Cubism is a modern precedent that could be interpreted as the influence in his work. The screens bring to mind another painting tradition — that of Japanese art. It is a tradition characterized by a highly stylized system of painting combined with natural images to create the illusion of space and to evoke landscape. The iris in Bengston's work might be a symbol for landscape. It also might be Bengston's homage to the Japanese masters who often were identified historically by specific images. In turn, the iris becomes the signature of a contemporary master.



Installation of free hanging paintings from 1975

The Exhibition

El Mostrador Draculas, 1974
69 x 179"
acrylic on canvas
on loan for this exhibition courtesy of
La Jolla Museum of Contemporary Art

Bahia Refugio Dracula, 1972
114 x 114"
acrylic on canvas

Bahia San Luis Gonzaga Dracula, 1972
114 x 114"
acrylic on canvas

Sierra Grande Draculas, 1974
114 x 114"
acrylic on canvas

Garropa de Astillero Draculas, 1974
118 x 186"
acrylic on canvas

Roca Montana Draculas, 1974
69 x 179"
acrylic on canvas

Blue Cavern Draculas, 1976
three panel screen, 80 x 128"
acrylic on canvas, framed in wood

Iron Bound Cove Draculas, 1976
four panel screen, 80 x 128"
acrylic on canvas, framed in wood

El Requerdo Draculas, 1976
three panel screen, 60 x 120"
acrylic on canvas, framed in wood

Farnsworth Bank Draculas, 1976
curved three panel screen, 78 x 96"
acrylic on canvas, framed in aluminum

A selection of hanging paintings, 1975
painted on both sides
acrylic on canvas, wooden supports

The above works are on loan for this exhibition
courtesy of Artist Studio, Venice
and the James Corcoran Gallery, Los Angeles



Bahia Refugio Dracula, 1972



Garropa de Astillero Draculas, 1974



Iron Bound Cove Draculas, 1976



Farnsworth Bank Draculas, 1976

BILLY AL BENGSTON
Born 1934, Dodge City, Kansas.
Resides in Venice, California

One Man Exhibitions

- 1958, 1960, 1961, 1962, 1963 Ferus Gallery, Los Angeles.
- 1962 Martha Jackson Gallery, New York.
- 1968 San Francisco Museum of Art. "Motel Dracula." September 1-November 2.
Los Angeles County Museum of Art. November 26-January 12. (Shown afterwards at the Corcoran Gallery, Dupont Center, Washington D.C. and at the Vancouver Art Gallery, Canada.) (Illustrated catalog with text by James Monte, design by Edward Ruscha.)
- 1969 Pasadena Art Museum. "Motel Dracula." March 18-April 20.
Utah Museum of Fine Arts, Salt Lake City. November 9-December 7.
- 1970 Santa Barbara Museum of Art, California. February 3-March 16.
Mizuno Gallery, Los Angeles. March 1-31.
Galerie Neuendorf, Hamburg, Germany. April 15-May 15.
Galerie Neuendorf, Cologne, Germany. September 11-October 10.
- 1971 Margo Leavin Gallery, Los Angeles. April.
La Jolla Museum of Art, La Jolla, California. October.
Contract Graphics Associates, Houston, Texas. October.
Galerie Neuendorf, Cologne, Germany. November.
- 1972 Felicity Samuel Gallery, London, England. October 9-November 3.
Galerie Neuendorf, Hamburg, Germany. October.
- 1973 Corcoran & Corcoran Gallery, Miami, Florida. January 6-28.
Nicholas Wilder Gallery, Los Angeles. January 20-February 20.
Pollock Gallery, Southern Methodist University, Dallas, Texas. February 3-March 3.
Contemporary Arts Museum, Houston, Texas. February 23-April 15.
Nicholas Wilder Gallery, Los Angeles. June 26-July 28.
Texas Gallery, Houston. October 6-November 6.
- 1974 John Berggruen Gallery, San Francisco, California. February 20-March 23.
Jared Sable Gallery, Toronto, Ontario, Canada. June 1-15.
Texas Gallery, Houston. August 20-September 7.
Nicholas Wilder Gallery, Los Angeles. October 15-November 3.
- 1975 Pyramid Gallery, Washington, D.C. January 14-February 10.
Seder/Creigh Gallery, Coronado, California. February 15-March 22.
Tortue Gallery, Santa Monica, California. May 24-July 5.
Dootson-Calderhead Gallery, Seattle, Washington. September 11-October 16.
- 1976 Texas Gallery, Houston. January 26-February 21.
Dobrick Gallery, Chicago, Illinois. September 10-October 8.
Portland Center for the Visual Arts, Oregon. November 5-December 11.
- 1977 University of Montana, Missoula. March 2-March 18.
James Corcoran Gallery, Los Angeles. May 17-June 18.
(Illustrated catalog; complete biography, selected bibliography.)
Texas Gallery, Houston. June 19-July.
- 1978 James Corcoran Gallery, Los Angeles, January 13-February 11.

- Exhibitions (selected)**
- 1956 Six Gallery, San Francisco.
- 1957 Exodus Gallery, San Pedro, California.
 "First Annual Los Angeles Area Drawing Exhibition."
 Los Angeles County Museum of Art. "Los Angeles Annual."
- 1959 Bolles Gallery, San Francisco. "Los Angeles Painting."
 Ferus Gallery, Los Angeles. "Edward Kienholz and Billy Al Bengston: Collages."
- 1962 Pasadena Art Museum, California. "Pacific Profile."
 (Catalog with text by Constance Perkins.)
 Santa Barbara Museum of Art, California. "Pacific Coast Invitational."
 Whitney Museum of American Art, New York. "Fifty California Artists."
 October 23-December 2. (Catalog with text by Lloyd Goodrich and George D. Culler.)
- 1963 Art Institute of Chicago. "66th American Exhibition." January 11-February 10.
 (Catalog with text by A. James Speyer.)
 Los Angeles County Museum of Art. "Six More." July 24-August 25.
 (Catalog with text by Lawrence Alloway.)
 Musée National des Beaux-Arts, Lausanne, Switzerland. "Miroir et Mémoire du Premier
 Salon International de Galeries Pilotes Lausanne." June 20-October 6.
 (Catalog published 1964.)
 Oakland Art Museum, Oakland, California. "Pop Art USA." September 7-29.
 (Catalog with text by John Coplans; reprinted in *Artforum*, vol. 2, no. 4, October, p. 30,
 ill. p. 27.)
 Pasadena Art Museum, California "Hard Edge and Emblem: New Work."
 November 12-December 26.
 San Francisco Museum of Art. "Pacific Coast Invitational." March 8-April 7.
 (Catalog.)
- 1964 Ferus Gallery, Los Angeles. "The Studs."
 Larry Aldrich Museum, Ridgefield, Connecticut. "Old Hundred." (Catalog.)
- 1965 Milwaukee Art Center, Milwaukee. "Pop Art and the American Tradition." April 19-May 9.
 (Catalog with text by Tracy Atkinson.)
 VIII Biennial of the Museum of Modern Art, Sao Paulo, Brazil. (Shown afterwards at the
 Smithsonian Institute, Washington, D.C.) (Catalog with text by Walter Hopps;
 biographical and bibliographical notes.)
- 1966 Seattle Art Museum, Seattle. "Ten from Los Angeles."
 (Catalog with text by John Coplans; biographical and bibliographical notes.)
 University of California at Irvine Art Gallery. "Abstract Expressionist Ceramics."
 October-November. (Catalog with text by John Coplans.)
- 1967 Pomona College Art Gallery, Claremont, California. "Speed Sculpture." March
 (Exhibition organized by artist.)
 Pasadena Art Museum, California. "Selections from the Charles Cowles Collection."
 June 20-July 16. (Shown afterwards at the Stanford University Art Gallery, California.)
 Lytton Center for the Visual Arts, Los Angeles. "California Festival." (Catalog.)

Group Exhibitions (continued)

- Stedelijk van Abbemuseum, Eindhoven, The Netherlands. "Kompas IV." November 21-January 4, 1970. (Shown afterwards at Dortmund and at the Kunsthalle, Bern.) (Catalog with text by Jan Leering.)
- Pasadena Art Museum, California. "West Coast 1945-69." November 24-January 18, 1970. (Shown afterwards at the City Art Museum of St. Louis, Art Gallery of Ontario and the Fort Worth Art Center.) (Catalog with text by John Coplans.)
- Whitney Museum of American Art, New York. "Annual Exhibition of Painting." December 16-February 1, 1970. (Catalog.)
- Edizioni O, Milan, Italy. "California Graphics." Traveling exhibition.
- 1970 Institute of Contemporary Art, Philadelphia. "The Highway." January 14-February 25. (Shown afterwards at Rice University Art Institute, Houston and the Akron Art Institute, Ohio.) (Catalog with text by Denise Scott Brown and Robert Venturi.)
- Contemporary Arts Foundation, Oklahoma City, Oklahoma. "Three California Friends: Billy Al Bengston, Joe Goode, Ed Ruscha." April 19-May 20.
- Artist Studio, Venice, California. Special Exhibition: Ed Moses, Billy Al Bengston, Don Bachardy, Larry Bell, Joe Goode, Tony Berlant, Ron Davis, Ed Ruscha, Ken Price, Peter Alexander, John McCracken. September 7-September 13. (Arranged by artist.)
- Joslyn Art Museum, Omaha, Nebraska. "Looking West." October 17-November 29. (Catalog with text by LeRoy Butler.)
- Pace Gallery, New York. "California Color." November 7-November 25. (Catalog.)
- Mizuno Gallery, Los Angeles. "Tea Tables and Tapestries." (two man exhibition with Ed Moses.) November 22-December 17.
- Oakland Museum, Oakland, California. "More Than One." December 8-January 3, 1971.
- Pomona Art Gallery, Claremont, California. "Monoprints." December-January, 1971.
- 1971 San Pedro Municipal Art Gallery, San Pedro, California. "Drawings '71." March 3-April 4.
- Illinois State University, Normal, Illinois. "Boxed Top Art." April 2-April 30. (Illustrated catalog.)
- Minnesota Museum of Art, Minneapolis. "Drawings USA 1971." April 15-June 27. (Illustrated catalog.)
- Fresno State College, California. "How The West Was Won." April.
- Santa Barbara Museum of Art, California. "Spray." May. (Illustrated catalog with text by Paul Mills.)
- Kunstverein, Hamburg, Germany. "USA West Coast." (Shown afterwards at the Kunstverein, Hanover; Kolnischer Kunstverein, Koln; Wurt. Kunstverein, Stuttgart.) (Illustrated catalog with text by Helene Weiner.)
- 1972 Govett Brewster Art Gallery, New Plymouth, New Zealand. "The State of California Painting." (Traveling exhibition.) (Illustrated catalog with text by Michael Walls; biographical and bibliographical notes.)
- Fort Worth Art Center Museum, Texas. "Contemporary American Art: Los Angeles." January 12-February 6.

Group Exhibitions (continued)

- Akron Art Institute, Ohio. "Four Artists: Ruscha, Bengston, Alexander, Moses." January 16-February 20. (Illustrated catalog with text by Al Radloff.)
- Art Institute of Chicago, Illinois. "70th American Exhibition." June 24-August 20. (Illustrated catalog.)
- La Jolla Museum of Art, California. "Dealer's Choice." July 14-August.
- Pasadena Art Museum, California. "Los Angeles Group Exhibition." June 20-September 3.
- E. B. Crocker Art Gallery, Sacramento, California. "1972 Invitational." September 8-October 15.
- Albright-Knox Art Gallery, Buffalo, New York. "Working in California." November 3-December 10.
- 1973 Webster College Art Gallery, St. Louis, Missouri. "Some California Artists." January 10-February 10.
- Corcoran Gallery of Art, Washington, D.C. "33rd Biennial Exhibition of Contemporary American Painting." February 23-April 8. (Illustrated.)
- Whitney Museum of American Art, New York. "Recent Acquisitions." May 26-June 17.
- Yale University Art Gallery, New Haven, Connecticut. "American Drawing 1970-73." October-November. (Catalog.)
- 1974 Santa Barbara Museum of Art, California. "Fifteen Abstract Artists." January 19-March 10. (Illustrated catalog with text by Michael Walls.)
- "California Art for California Senators Program" organized by Mrs. Frederick R. Weisman and Mrs. Armand Deutsch for Senate Office Building in Washington, D.C.
- Krannert Art Museum, Champaign, Illinois. "Contemporary American Painting and Sculpture." March 10-April 21. (Illustrated catalog.)
- Whitney Museum of American Art, New York. "POP Art!" April 5-June 16. (Illustrated catalog with text by Lawrence Alloway; bibliography.)
- 1975 Los Angeles Institute of Contemporary Art. "Current Concerns." January 17-February 17.
- Texas Gallery, Houston. "Arnoldi, Bengston, Benglis, Wudl." February 1-25.
- Art Gallery, University of California, Santa Barbara. "4 From the East/4 From the West." February 25-March 30. (Illustrated catalog with text by Phyllis Plous.)
- Los Angeles Institute of Contemporary Art. "Collage and Assemblage in Southern California." March 29-May 9.
- Solomon R. Guggenheim Museum. "Recent Acquisitions." May 2-June 1.
- Ruth Schaffner Gallery, Los Angeles. "60's and 70's Trends of Six California Artists." October 1-November 1.
- Fine Arts Museum, Houston, Texas. Group Exhibition. September.
- La Tortue Gallery, Santa Monica, Calif. "Drawings." October 18-November 29.
- Los Angeles Institute of Contemporary Art. "Collector's Choice." November 3-December 20.
- Ruth Schaffner Gallery, Los Angeles. "Works on Paper." November.

- Group Exhibitions (continued)**
- 1976 Everson Museum, Syracuse, New York. "Works in Clay." January 25-April 4.
(Illustrated catalog with text by Margie Hughto.)
Newport Harbor Art Museum, Newport Beach, California. "The Last Time I Saw Ferus."
February 28-April 17. (Illustrated catalog with text by Betty Turnbull; biographical and
bibliographical notes.)
James Corcoran Gallery, Los Angeles. "Billy Al Bengston & Ed Janss." April 27-May 22.
Georgia State University Art Gallery, Atlanta. "Ten Painters." October 4-29.
San Francisco Museum of Modern Art, California. "Painting and Sculpture in California:
The Modern Era." (Shown afterwards at the Smithsonian Institution, Washington, D.C.)
(Illustrated catalog, biographical and bibliographical notes.)
Museum of Modern Art, New York. "Los Angeles."
September 21 - November 28.
- 1977 Baxter Art Gallery, California Institute of Technology, Pasadena. "Water Colors and
Related Media by Contemporary Californians." September 29-October 30.
(Illustrated catalog with text by Michael Smith.)
California State University, Los Angeles. "Contemporary Miniatures."
October 3-November 10. (Illustrated catalog by Sandy Ballatore.)
- 1978 Margo Leavin Gallery, Los Angeles. "Three Generations: Studies in Collage."
January 24-March 4.

Awards and Honors

National Foundation for the Arts Grant, 1967
Tamarind Fellow, Tamarind Lithography Workshop, 1968
John Simon Guggenheim Memorial Foundation Fellowship, 1975

Public Collections

Museum of Modern Art, New York
Los Angeles County Museum of Art, California
American Federation of Arts, New York
La Jolla Museum of Contemporary Art, California
University of California at Los Angeles, California
Pasadena Art Museum, California
Ft. Worth Art Center Museum, Texas
Oakland Museum, California
Whitney Museum of American Art, New York
Chicago Art Institute, Illinois
Solomon R. Guggenheim Museum, New York
San Francisco Museum of Art, California
Museum of Fine Arts, Houston, Texas
Newport Harbor Art Museum, Newport Beach, California

Teaching Experience

Chouinard Art Institute, Los Angeles — Instructor, 1961
University of California at Los Angeles, Lecturer — 1962/63
University of Oklahoma, Norman, Oklahoma — Guest Artist, 1967
University of Colorado, Boulder, Colorado — Guest Professor, 1969
University of California, Irvine, California — Guest Instructor/lecturer, 1973
(ceramics and painting)

Selected Bibliography

Lippard, Lucy R. *Pop Art*. New York, Frederick A. Praeger, 1966, pp. 137, 140, 148, 160, ill. pp. 125, 126.
Coplans, John. "Billy Al Bengston," *Artforum*, vol. 3, no. 9, June 1965, pp. 36-38, ill.
Danieli, Fidel. "Billy Al Bengston's 'Dentos,' *Artforum*, vol. 5, no. 9, May 1967, pp. 24-27, ill.
Monte, James. "Bengston in Los Angeles," *Artforum*, vol. 8, no. 3, November 1968, pp. 36-40, ill.
Bengston, Billy Al and Edward Ruscha. *Business Cards*. Los Angeles, Artist Studio and Heavy Industry Publications, 1968.
Bengston, Billy Al. "Late Fifties at the Ferus," *Artforum*, vol. 8, no. 5, January 1969, pp. 33-35, ill.
Bengston, Billy Al. "Los Angeles Artist's Studios," *Art in America*, vol. 58, no. six, November-December 1970, pp. 100-109, ill.
Robinson, William. "Interview," *Art in America*, vol. 61, no. two, March-April 1973, pp. 48-50, ill.
Plagens, Peter. *Sunshine Muse*. New York, Praeger Publishers, 1974, pp. 25, 30, 95, 99, 100, 115, 120, 122, 140, 142, 146, ill. 27, 143, 144.
Plagens, Peter. "Billy Al Bengston's New Paintings," *Artforum*, vol. 13, no. 7, March 1975, pp. 34-35, ill.



Roca Montana Draculas, 1974

BENGSTON, BILLY

Billy Al Bengston
Paintings of the Seventies
presented by Security Pacific Bank
333 S. Hope St.
Los Angeles
February 27-April 16



SECURITY PACIFIC BANK

DNE-MAN

Billy Al Bengston

Current Watercolors
Tuesday, March 18, 1980

James Corcoran Gallery
Gallery C
8223 Santa Monica Boulevard
Los Angeles, California 90046
(213) 656-0662

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MUSEUM OF ART



HONO



a decade of
Billy
Al
Bengston:
the seventies

San Diego State
University
April 25–May 23, 1981

IRON BOUND COVE DRACULAS, 1976
acrylic on canvas. Four paintings attached
as a screen, each panel 80" x 32"



a decade of
Billy
Al
Bengston:
the seventies

University Gallery
San Diego State University
San Diego, California
April 25-May 23, 1981

Reception for the artist: Friday, April 24, 7-9 p.m.

Parking is available adjacent to the gallery.

Information: 265-6511

Gallery Hours: Tuesday-Saturday, 12-4
Wednesday, 12-8

NONPROFIT ORG.

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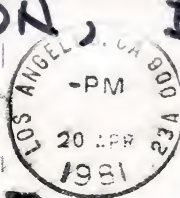
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MR. TUCHMAN
L A COUNTY MUSEUM
5905 WILSHIRE BLVD.
LOS ANGELES, CA 90036

James Corcoran Gallery
8223 Santa Monica Boulevard
Los Angeles, California 90046

BENGSTON, BILLY



Mrs. Horace Black
11015 Ophir Dr.
Los Angeles, Ca
90049

LIBRARY
JAN 22 1982
LOS ANGELES COUNTY
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BILLY AL
BENGSTON

PAINTINGS

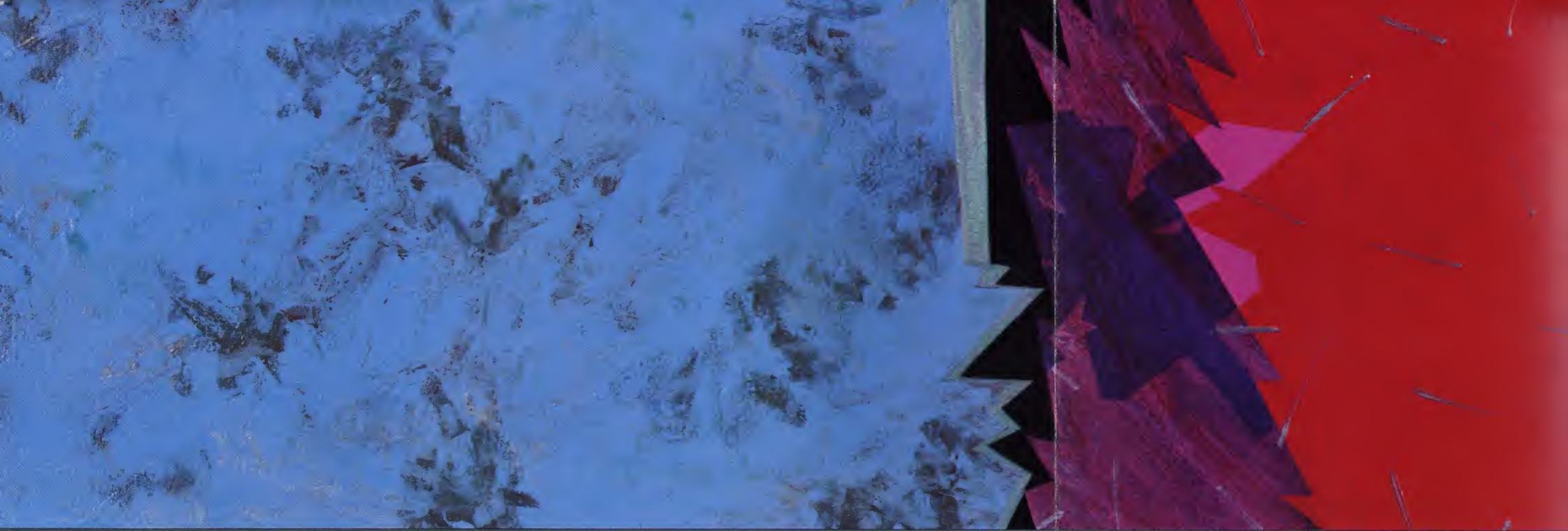
May 1 — 30, 1981

*James Corcoran Gallery
8223 Santa Monica Boulevard
Los Angeles, California 90046
(213) 656-0662*

Kokea Draculas, 1981, 40x40," acrylic on canvas





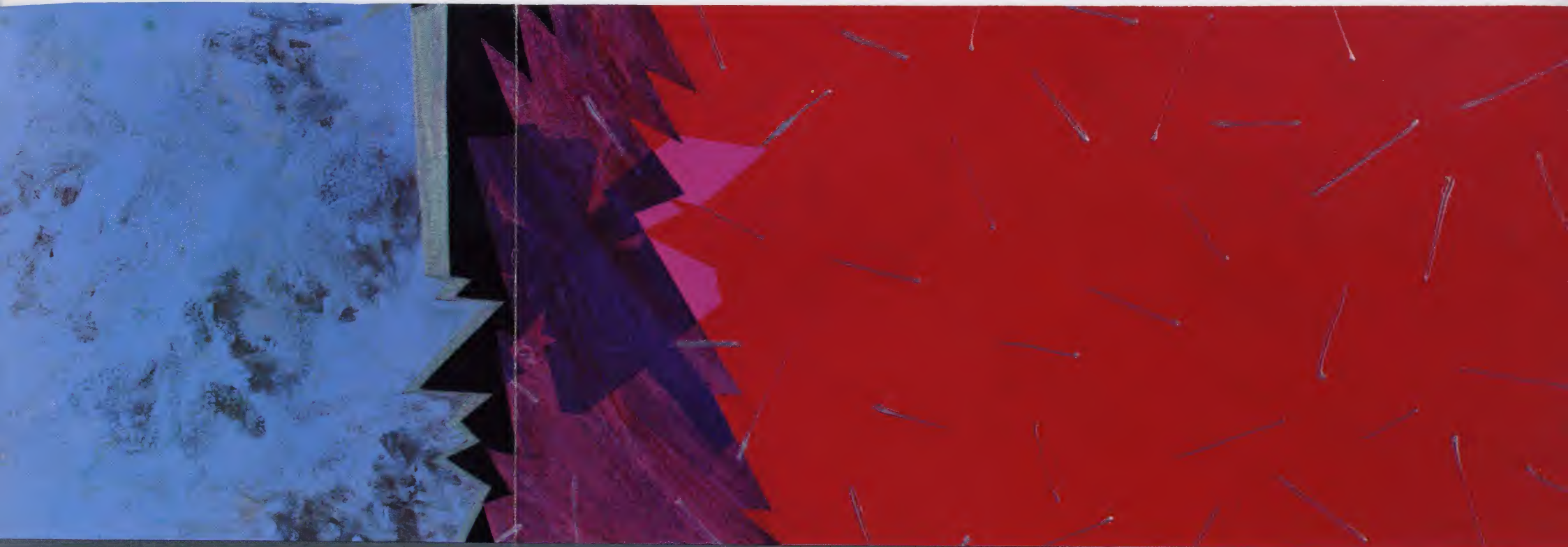


13. A. B.
JAMES CORCORAN GALLERY
1981

BENGSTON, BILLY



James Corcoran Gallery
8223 Santa Monica Boulevard
Los Angeles, California 90046



13. A. B.
JAMES CORCORAN GALLERY
1981

STON, BILLY





BILLY AL BENGSTON

Honolulu Watercolors

February 4-28, 1982

Preview & Reception for the artist:
Thursday evening, February 4
six until eight pm

Public Collections: (partial list)

Museum of Modern Art, New York
Whitney Museum of American Art, New York
Los Angeles County Museum of Art
La Jolla Museum of Contemporary Art
University of California at Los Angeles
Pasadena Art Museum
Ft. Worth Art Center Museum, Texas
Oakland Museum
Chicago Art Institute, Illinois
Solomon R. Guggenheim Museum, New York
San Francisco Museum of Art
Museum of Fine Arts, Houston
Newport Harbor Art Museum

Photo: "Honolulu Waterc. 25½ × 63" 1981

Hours: Mon-Sat 11:30-5 Sunday 1-5
(206) 623-1110

Linda Farris Gallery

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MUSEUM OF ART

Stephanie Barron
Los Angeles County Museum
5905 Wilshire
Los Angeles, CA 90036

Art 1982 Chicago™
Navy Pier, May 13-18, 1982

BILLY AL BENGSTON

1934 BORN DODGE CITY, KANSAS
1983 RESIDES VENICE, CALIFORNIA

SELECTED EXHIBITIONS

- 1958, 1960, 1961, 1962, 1963 FERUS GALLERY, LOS ANGELES
1962 MARTHA JACKSON GALLERY, NEW YORK
1968 LOS ANGELES COUNTY MUSEUM OF ART, CATALOG
1969 PASADENA ART MUSEUM
1970 SANTA BARBARA MUSEUM OF ART, CALIFORNIA
GALERIE NEUENDORF, HAMBURG, GERMANY
1971 MARGO LEAVIN GALLERY, LOS ANGELES
LA JOLLA MUSEUM OF ART, LA JOLLA, CALIFORNIA
1972 FELICITY SAMUEL GALLERY, LONDON, ENGLAND
1973 NICHOLAS WILDER GALLERY, LOS ANGELES
CONTEMPORARY ARTS MUSEUM, HOUSTON, TEXAS
1974 JOHN BERGGRUEN GALLERY, SAN FRANCISCO, CALIFORNIA
JARED SABLE GALLERY, TORONTO, ONTARIO, CANADA
1975 PYRAMID GALLERY, WASHINGTON D.C.
DOOTSON-CALDERHEAD GALLERY, SEATTLE, WASHINGTON
1976 TEXAS GALLERY, HOUSTON
DOBRICK GALLERY, CHICAGO, ILLINOIS
PORTLAND CENTER FOR THE VISUAL ARTS, OREGON
1977 JAMES CORCORAN GALLERY, LOS ANGELES, CATALOG
1978 SECURITY PACIFIC BANK BUILDING, LOS ANGELES, CATALOG
JOHN BERGGRUEN GALLERY, SAN FRANCISCO
1979 ACQUAVELLA CONTEMPORARY ARTS, INC., NEW YORK
CANTOR/LEMBERG GALLERY, BIRMINGHAM, MICHIGAN
1980 HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII
1981 THE CORCORAN GALLERY OF ART, WASHINGTON D.C., CATALOG
SAN DIEGO STATE UNIVERSITY, CALIFORNIA, CATALOG
JAMES CORCORAN GALLERY, LOS ANGELES
TEXAS GALLERY, HOUSTON
1982 JAMES CORCORAN GALLERY, LOS ANGELES
THOMAS BABEOR GALLERY, LA JOLLA, CALIFORNIA
LINDA FARRIS GALLERY, SEATTLE, WASHINGTON

PUBLIC COLLECTIONS

- MUSEUM OF MODERN ART, NEW YORK
LOS ANGELES COUNTY MUSEUM OF ART, CALIFORNIA
AMERICAN FEDERATION OF ARTS, NEW YORK
PASADENA ART MUSEUM, CALIFORNIA
WHITNEY MUSEUM OF AMERICAN ART, NEW YORK
CHICAGO ART INSTITUTE, ILLINOIS
SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK
SAN FRANCISCO MUSEUM OF ART, CALIFORNIA
MUSEUM OF FINE ARTS, HOUSTON, TEXAS
BEAUBOURG, PARIS, FRANCE



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LOS ANGELES COUNTY
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BILLY AL BENGSTON

MAY 1 THROUGH MAY 31
1983

JAMES CORCORAN GALLERY
8223 SANTA MONICA BOULEVARD
LOS ANGELES, CALIFORNIA 90046
(213) 656-0662

NEW PAINTINGS

BILLY AL BENGSTON

Thomas Babor Gallery

September 4-October 8, 1983

**PAINTINGS
WATERCOLORS
FURNITURE
PRINTS**

BILLY AL BENGSTON

1934 BORN DODGE CITY, KANSAS
1983 RESIDES VENICE, CALIFORNIA

SELECTED EXHIBITIONS

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1971 MARGO LEAVIN GALLERY, LOS ANGELES
LA JOLLA MUSEUM OF ART, LA JOLLA, CALIFORNIA
1972 FELICITY SAMUEL GALLERY, LONDON, ENGLAND
1973 NICHOLAS WILDER GALLERY, LOS ANGELES
CONTEMPORARY ARTS MUSEUM, HOUSTON, TEXAS
1974 JOHN BERGGRUEN GALLERY, SAN FRANCISCO, CALIFORNIA
JARED SABLE GALLERY, TORONTO, ONTARIO, CANADA
1975 PYRAMID GALLERY, WASHINGTON D.C.
DOTSON-CALDERHEAD GALLERY, SEATTLE, WASHINGTON
1976 TEXAS GALLERY, HOUSTON
DOBRICK GALLERY, CHICAGO, ILLINOIS
PORTLAND CENTER FOR THE VISUAL ARTS, OREGON
1977 JAMES CORCORAN GALLERY, LOS ANGELES, CATALOG
1978 SECURITY PACIFIC BANK BUILDING, LOS ANGELES, CATALOG
JOHN BERGGRUEN GALLERY, SAN FRANCISCO
1979 ACQUAVELLA CONTEMPORARY ARTS, INC., NEW YORK
CANTOR/LEMBERG GALLERY, BIRMINGHAM, MICHIGAN
1980 HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII
1981 THE CORCORAN GALLERY OF ART, WASHINGTON D.C., CATALOG
SAN DIEGO STATE UNIVERSITY, CALIFORNIA, CATALOG
JAMES CORCORAN GALLERY, LOS ANGELES
TEXAS GALLERY, HOUSTON
1982 JAMES CORCORAN GALLERY, LOS ANGELES
THOMAS BABEOR GALLERY, LA JOLLA, CALIFORNIA
LINDA FARRIS GALLERY, SEATTLE, WASHINGTON
1983 JAMES CORCORAN GALLERY, LOS ANGELES
JOHN BERGGRUEN GALLERY, SAN FRANCISCO

PUBLIC COLLECTIONS

MUSEUM OF MODERN ART, NEW YORK
LOS ANGELES COUNTY MUSEUM OF ART, CALIFORNIA
AMERICAN FEDERATION OF ARTS, NEW YORK
PASADENA ART MUSEUM, CALIFORNIA
WHITNEY MUSEUM OF AMERICAN ART, NEW YORK
CHICAGO ART INSTITUTE, ILLINOIS
SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK
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MUSEUM OF FINE ARTS, HOUSTON, TEXAS
BEAUBORG, PARIS, FRANCE

OCT 21 1983

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Billy Al Bengston/*Untitled*/1982/Watercolor collage/48" × 53"



Edward Ruscha/*Miniature America*/1982/Pigment on paper/60" × 40"

December 7, 1982—January 8, 1983

Opening
Tuesday December 7
7-9

TEXAS GALLERY

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BILLY AL BENGSTON

NEW

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EDWARD RUSCHA



July 14–August 13, 1983

BILLY AL BENGSTON

Recent Work

Reception for the artist
Thursday evening, July 14th, 5:30–7:30

This exhibition will be presented on the Second Floor

JOHN BERGGRUEN GALLERY
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LIBRARY

JUL 22 1983

LOS ANGELES COUNTY
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A
BILLY AL BENGSTON

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212-734-6300

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ACQUAVELLA CONTEMPORARY ART, INC.

18 EAST 79TH STREET
NEW YORK, N. Y. 10021

DIRECTORS
DUNCAN MACGUIGAN
WILLIAM ACQUAVELLA

FOR IMMEDIATE RELEASE

NOVEMBER 12, 1983

BILLY AL BENGSTON

LIBRARY

AT ACQUAVELLA

NOV 30 1983

BILLY
BENGSTON,

On December 1st Acquavella Contemporary Art will open a show of recent work by the California artist Billy Al Bengston. The show which runs through January 14th will be his first in New York since 1981. The show will focus primarily on his new watercolor collages which were first shown in May at the James Corcoran Gallery. The watercolor collages, done in Honolulu, mark the first time Mr. Bengston has not incorporated his famous "Iris" into the work since the early 1960's. In its place a new group of symbols, airplanes, runners, swimmers, (all of which are autobiographical) have taken its place. Sandy Nelson in a review of the Corcoran show wrote:

"Bengston has always played in both courts when it comes to painting: the color-pulsing, upbeat, head-rush-of-pleasure side (feeling), and the symbol, motif, emblem-and-meaning side (thought). Feeling has appeared to dominate, especially in the jubilant seventies paintings, but a balance has now been struck.

The new paintings give us autobiographical research in pictograph form, charting where he has been, where he is, and where he would like to go, all the while not revealing these places in a conscious way, but dreaming them into being. We enter them in our after-death, omnipresent light form, being here and there (on both sides of the Pacific), and moving constantly from past to future and back again".

The show will also mark the first time that Bengston has shown his furniture, a major part of his oeuvre in New York. The show

ONE
6300

CABLE ADDRESS
"ACQUAGALLS, N.Y."

ACQUAVELLA CONTEMPORARY ART, INC.

18 EAST 79TH STREET

NEW YORK, N. Y. 10021

DIRECTORS
DUNCAN MACGUGAN
WILLIAM ACQUAVELLA

con't....

at Acquavella Contemporary Art will most likely be the last before a retrospective of his work being organized by the Houston Museum of Contemporary Art and scheduled for early in 1985 takes place.

For further information please telephone: 734-6300

Gallery hours are: Tuesday - Saturday 10 - 5.

Monday by appointment.

ACQUAVELLA CONTEMPORARY ART

18 East 79th Street, New York, N.Y. 10021



MAURICE TUCHMAN
LA COUNTY MUSEUM OF ART
5905 WILSHIRE BOULEVARD
LOS ANGELES CA 90036



BILLY AL BENGSTON

December 1, 1983–January 14, 1984

Opening reception Thursday, December 1, 6–8 p.m.

ACQUAVELLA CONTEMPORARY ART, INC.

18 East 79th Street, New York, N.Y. 10021 (212) 734-6300







BILLY AL B

December 1, 19

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BENGTSON

January 14, 1984

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BENGTSON, BILLY A

BILLY AL BENGSTON

1934 BORN DODGE CITY, KANSAS
1983 RESIDES VENICE, CALIFORNIA

SELECTED ONE PERSON EXHIBITIONS

1958, 1960, 1961, 1962, 1963 FERUS GALLERY, LOS ANGELES
1962 MARTHA JACKSON GALLERY, NEW YORK
1968 LOS ANGELES COUNTY MUSEUM OF ART, CATALOG
1969 PASADENA ART MUSEUM
1970 SANTA BARBARA MUSEUM OF ART, CALIFORNIA
GALERIE NEUENDORF, HAMBURG, GERMANY
1971 MARGO LEVIN GALLERY, LOS ANGELES
LA JOLLA MUSEUM OF ART, LA JOLLA, CALIFORNIA
1972 FELICITY SAMUEL GALLERY, LONDON, ENGLAND
1973 NICHOLAS WILDER GALLERY, LOS ANGELES
CONTEMPORARY ARTS MUSEUM, HOUSTON, TEXAS
1974 JOHN BERGGRUEN GALLERY, SAN FRANCISCO, CALIFORNIA
1975 PYRAMID GALLERY, WASHINGTON D.C.
1976 TEXAS GALLERY, HOUSTON
PORTLAND CENTER FOR THE VISUAL ARTS, OREGON
1977 JAMES CORCORAN GALLERY, LOS ANGELES, CATALOG
1978 SECURITY PACIFIC BANK BUILDING, LOS ANGELES, CATALOG
JOHN BERGGRUEN GALLERY, SAN FRANCISCO
1979 ACQUAVELLA CONTEMPORARY ARTS, INC., NEW YORK
1980 HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII
1981 THE CORCORAN GALLERY OF ART, WASHINGTON D.C., CATALOG
SAN DIEGO STATE UNIVERSITY, CALIFORNIA, CATALOG
JAMES CORCORAN GALLERY, LOS ANGELES
TEXAS GALLERY, HOUSTON
1982 JAMES CORCORAN GALLERY, LOS ANGELES
THOMAS BABEOR GALLERY, LA JOLLA, CALIFORNIA
LINDA FARRIS GALLERY, SEATTLE, WASHINGTON
1983 JAMES CORCORAN GALLERY, LOS ANGELES
JOHN BERGGRUEN GALLERY, SAN FRANCISCO
THOMAS BABEOR GALLERY, LA JOLLA, CALIFORNIA
ACQUAVELLA CONTEMPORARY ARTS, INC., NEW YORK

PUBLIC COLLECTIONS

MUSEUM OF MODERN ART, NEW YORK
LOS ANGELES COUNTY MUSEUM OF ART, CALIFORNIA
AMERICAN FEDERATION OF ARTS, NEW YORK
PASADENA ART MUSEUM, CALIFORNIA
WHITNEY MUSEUM OF AMERICAN ART, NEW YORK
CHICAGO ART INSTITUTE, ILLINOIS
SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK
SAN FRANCISCO MUSEUM OF ART, CALIFORNIA
MUSEUM OF FINE ARTS, HOUSTON, TEXAS
BEAUBOURG, PARIS, FRANCE

MAY
1984

ACRYLIC
&
WATERCOLOR
PAINTINGS

BILLY AL BENGSTON

JAMES
CORCORAN
GALLERY

8223 SANTA MONICA BOULEVARD
LOS ANGELES, CA 90046
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JUN 1 1984

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MUSEUM OF ART



ALOHA AHIAHI 1984 TWO PANELS 48"x60" EACH, ACRYLIC ON CANVAS

LITHOGRAPHS

SERIGRAPHS

BILLY AL BENGSTON



Internationally known artist Billy Al Bengston has collaborated with Pelican Club Productions and Karl Bornstein Gallery to produce two lithographs and one silkscreen. These three special editions are of the utmost quality and are now available. ¶ During the sixties at the Ferus Gallery Bengston was one of a pioneer group of new generation Los Angeles artists including Larry Bell, Kenneth Price, Robert Irwin, Edward Kienholz and Craig Kauffman. Bengston's innovative contributions to American painting acted as a springboard for generations of artists that followed. He used industrial spray techniques—polyester resin

on aluminum—to create lush colored, materially hard edged paintings that were reflective of the Southern California motorcycle culture in which he moved. ¶ Bengston was also associated with Pop Art traditions when he turned motifs such as chevrons, hearts, and irises into important emblematic iconographies in his paintings of the late sixties and early seventies. In her book, *Pop Art*, art historian Lucy Lippard says, "Bengston bridged the gap between new California formalism and Pop Art, and he has been influential in asserting the value of a pristinely perfectionistic technique...."

L O L I D R A C U L A S

Loli Draculas, a luscious
17 color lithograph, was
printed in 1982 by Thomas
Blaess and Jesus Romero
at the Ernest DeSoto
Workshop in San Francis-
co, California. It was pub-
lished by Mirage Editions,
Santa Monica, California
and it measures 30½ x
25½" (paper and image
size). It is a signed and
numbered edition of 110.



LANAI DRACULAS



A two-layer-collage, eight color lithograph, *Lanai Draculas* was printed in 1981 by Thomas Blaess and Tom Goglio at the Ernest DeSoto Workshop in San Francisco, California. Published by Mirage Editions, Santa Monica, California, and measuring 32¼ × 20" (paper and image size), it is a signed and numbered edition of 100.

H O ' O P U K A M U A



A monumental 31 screen serigraph, Ho' Opuka Mua was printed in 1983 by Jeff Wasserman, Robert Dessen and Kevin Giffen at the Wasserman Silk Screen Company in Santa Monica, California. Published by Mirage Editions, Santa Monica, California, it measures 49 x 27" (paper size) and is a signed and numbered edition of 100.



BENGSTON, BILLY AL

BILLY AL BENGSTON

During the mid-70's Bengston returned to traditional painting materials including watercolor. His paintings since then reflect a continuing interest in color, line, process and his environment. Most recently, the lush foliage, blue lagoons, brilliant sunsets and moonrises of Honolulu, where he works part of the time, is the major focus. Fluctuating patterns and tonal variations are derived from carefully organized structures, and a complex technique of visual overlapping. By masterfully cutting and shifting parts of a unified painted field he creates illusional depth and surfaces that are uniquely variable and

vibrant. ¶ Like his recent paintings, the tropical tonalities and motifs of these prints reflect his Hawaiian locale. Lyrical and seductive—they are paeans to romantic environments. ¶ Bengston's work is widely exhibited throughout the United States and included in the collections of the Museum of Modern Art, The Whitney Museum of American Art, Chicago Art Institute, Solomon R. Guggenheim Museum, Beaubourg in Paris, and others. He is a recipient of the National Foundation for the Arts Grant, a Tamarind Lithography Workshop Fellowship and John Simon Guggenheim Foundation Fellowship.

SELECTED ONE MAN EXHIBITIONS

- 1958, '60, '61, '62, '63, Ferus Gallery, Los Angeles
- 1962, Martha Jackson Gallery, New York
- 1968, Los Angeles County Museum of Art
- 1968, San Francisco Museum of Art
- 1969, Pasadena Museum of Art
- 1970, Santa Barbara Museum of Art
- 1970, Galerie Neuendorf, Hamburg, Germany
- 1971, Margo Leavin Gallery, Los Angeles
- 1971, La Jolla Museum of Art, California
- 1972, Felicity Samuel Gallery, London, England
- 1973, '64, Nicholas Wilder Gallery, Los Angeles
- 1973, Contemporary Arts Museum, Houston
- 1973-1974, Texas Gallery, Houston
- 1974, '78, '83, John Berggruen Gallery, San Francisco
- 1974, Jared Sable Gallery, Toronto, Ontario, Canada
- 1975, Pyramid Gallery, Washington, D.C.
- 1975, Dootson-Calderhead Gallery, Seattle, Washington
- 1976, '77, '78, '80, '82, '83, '84, James Corcoran Gallery, Los Angeles
- 1976, Portland Center For The Visual Arts
- 1978, Security Pacific Bank Building, Los Angeles, Catalog
- 1979, '81, '83, Acquavella Gallery, New York
- 1980, Honolulu Academy of Arts, Hawaii
- 1981, The Corcoran Gallery of Art, Washington, D.C., Catalog
- 1981, San Diego State University, Catalog
- 1982, '83, '84, Thomas Babeor Gallery, La Jolla, California
- 1984, Smith Anderson Gallery, Palo Alto, California
- 1984, Douglas Drake Gallery, Kansas City, Kansas

SELECTED PUBLIC COLLECTIONS

- Museum of Modern Art, New York
- Los Angeles County Museum of Art, California
- American Federation of Arts, New York
- La Jolla Museum of Contemporary Art, California
- University of California at Los Angeles, California
- Pasadena Art Museum, California
- Ft. Worth Art Center Museum, Texas
- Oakland Museum, California
- Whitney Museum of American Art, New York
- Chicago Art Institute, Illinois
- Solomon R. Guggenheim Museum, New York
- San Francisco Museum of Art, California
- Museum of Fine Arts, Houston, Texas
- Newport Harbor Art Museum, Newport Beach, California
- The Beaubourgh, Paris, France

For further information regarding the artist and these works please contact Meta Fleisher at Karl Bornstein Gallery (213) 450-1129, or write: Karl Bornstein Gallery, 1662 12th Street, Santa Monica, CA, 90404, ATTN: Meta Fleisher.

BILLY AL BENGSTON

"HUI NUI" LIMITED EDITION ART RUG

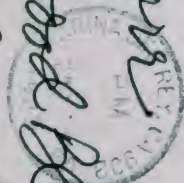
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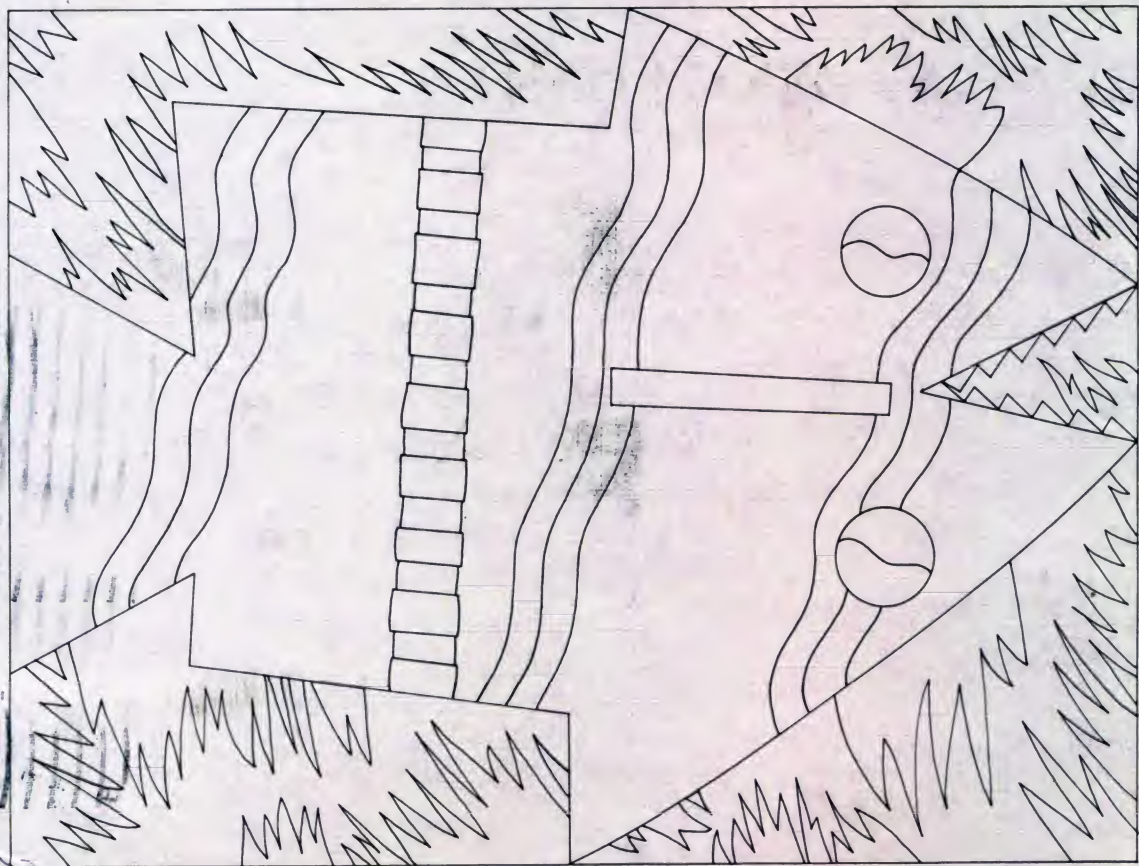


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BILLY AL BENGSTON
1985 WATERCOLOR



James Corcoran Gallery
West Hollywood, California

BILLY AL BENGSTON
1985 WATERCOLOR



James Corcoran Gallery
West Hollywood, California

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1985 WATERCOLOR



JAMES CORCORAN GALLERY
West Hollywood, California

BILLY AL BENGSTON
1985 WATERCOLOR



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1985 WATERCOLOR



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West Hollywood, California

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1985 WATERCOLOR



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West Hollywood, California

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James Corcoran Gallery
West Hollywood, California

BILLY AL BENGSTON
1985 WATERCOLOR



James Corcoran Gallery
West Hollywood, California

photograph by JIM McHUGH
design by IWATAKI



Billy Al Bengston

New Paintings and Watercolors

December 10, 1985—January 4, 1986

Opening Tuesday December 10, 6-8 pm

Texas Gallery

2012 Peden Houston Texas 77019 713 524 1593

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ART CATALOGUES

625 N. Almont Drive, Los Angeles, CA 90069

COME JOIN US
TO CELEBRATE THE BENGSTON OPENING
AND THE PUBLICATION OF

BILLY II: PAINTINGS OF THREE DECADES

SATURDAY, DECEMBER 3
3 PM TO 6 PM

at the

JAMES CORCORAN GALLERY
1327 Fifth Street
Santa Monica, CA 90401

BILLY AL WILL SIGN COPIES OF THE NEW BOOK

Billy Al Bengston

December 3 - 31, 1988

**Reception for the artist and
book signing**

**Saturday, 3 December
3 - 6 p.m.**

James Corcoran Gallery

1327 Fifth Street

Santa Monica, California 90401

213/451-4666

Be sure

to see the

**Billy Al Bengston
retrospective at the
Los Angeles County
Museum of Art,
December 1, 1988
through
January 29, 1989**

30

YEARS

OF

WORK

1 - 5 HOURS

SELL



Polvadera (State I)
[87-337]

A seven-color lithograph dusted with titanium-coated aluminum powders, 14 by 16 inches. Printed by Craig Cornwall on Arjomari Arches in an edition of 20 numbered impressions.



Polvadera (State II)
[87-337a]

A six-color lithograph dusted with titanium-coated aluminum powders, 14 by 16 inches. Printed by Craig Cornwall on black Arches in an edition of 20 numbered impressions.



Trementina (State I) [87-338]

A nine-color lithograph collaged with gold-colored aluminum leaf over red-tinted varnish, 14 by 33½ inches. Printed by Rodney Hamon on Arjomari Arches in an edition of 20 numbered impressions.



Trementina (State II) [87-338a]

A nine-color lithograph collaged with variegated aluminum leaf over red-tinted varnish, 14 by 33½ inches. Printed by Rodney Hamon on black Arches in an edition of 20 numbered impressions.

BILLY AL BENGSTON

Born 1934, Dodge City, Kansas

SELECTED ONE-PERSON EXHIBITIONS

- 1988 *Billy Al Bengston: Paintings of Three Decades*, Contemporary Arts Museum, Houston, Texas (traveling)
- 1987 Thomas Babeor Gallery, La Jolla, California
James Corcoran Gallery, Los Angeles, California
- 1986 Thomas Babeor Gallery
James Corcoran Gallery
Smith Andersen Gallery, Palo Alto, California
- 1985 Thomas Babeor Gallery
James Corcoran Gallery

SELECTED GROUP EXHIBITIONS

- 1988 *Permanent Collection I*, La Jolla Museum of Contemporary Art, California
- 1987 *Made in U.S.A., An Americanization in Modern Art, the '50s and '60s*, University of California, Berkeley (traveling)
Pop Art USA-UK, Odakyu Grand Gallery, Tokyo, Japan (traveling)
- 1986 *Individuals: A Selected History of Contemporary Art, 1945-1986*, Museum of Contemporary Art, Los Angeles
In the Pink, Laguna Art Museum, California
- 1985 *37th Annual Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York
- 1984 *Highlights: Selections from the Bank of America Corporation Art Collection*, Bank of America World Headquarters, San Francisco
- 1983 *On and Off the Wall*, Oakland Museum, California

SELECTED COLLECTIONS

The Beaubourg, Paris
Chicago Art Institute, Illinois
Solomon R. Guggenheim Museum, New York
Los Angeles County Museum of Art
Pasadena Art Museum, California
Museum of Fine Arts, Houston
Museum of Modern Art, New York
San Francisco Museum of Art, California
Whitney Museum of American Art, New York



Tamarind Institute

108 CORNELL AVENUE SE
ALBUQUERQUE, NEW MEXICO 87106
(505) 277-3901



Chilili [87-343]

A one-run lithograph printed in a three-color blend and dusted with turquoise titanium-coated aluminum powder, 25 by 37 inches. Printed by Rodney Hamon on Taiten Indigo in an edition of 20 numbered impressions.



Oscura [87-344]

A two-color lithograph/serigraph printed in black (lithography) over a yellow and green-yellow blend of glow-in-the-dark inks which turn to violet and green in the dark (serigraphy), 40½ by 30 inches. Lithography printed by Craig Cornwall and Rodney Hamon; serigraphy printed by Unified Arts of Albuquerque on black Arches in an edition of 15 numbered impressions.

BILLY AL BENGSTON

Born 1934, Dodge City, Kansas

SELECTED ONE-PERSON EXHIBITIONS

- 1988 *Billy Al Bengston: Paintings of Three Decades*, Contemporary Arts Museum, Houston, Texas (traveling)
- 1987 Thomas Babeor Gallery, La Jolla, California
James Corcoran Gallery, Los Angeles, California
- 1986 Thomas Babeor Gallery
James Corcoran Gallery
Smith Andersen Gallery, Palo Alto, California
- 1985 Thomas Babeor Gallery
James Corcoran Gallery

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- 1987 *Made in U.S.A., An Americanization in Modern Art, the '50s and '60s*, University of California, Berkeley (traveling)
Pop Art USA-UK, Odakyu Grand Gallery, Tokyo, Japan (traveling)
- 1986 *Individuals: A Selected History of Contemporary Art, 1945-1986*, Museum of Contemporary Art, Los Angeles
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- 1985 *37th Annual Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York
- 1984 *Highlights: Selections from the Bank of America Corporation Art Collection*, Bank of America World Headquarters, San Francisco
- 1983 *On and Off the Wall*, Oakland Museum, California

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Chicago Art Institute, Illinois
Solomon R. Guggenheim Museum, New York
Los Angeles County Museum of Art
Pasadena Art Museum, California
Museum of Fine Arts, Houston
Museum of Modern Art, New York
San Francisco Museum of Art, California
Whitney Museum of American Art, New York



Tamarind Institute

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BILLY AL BENGSTON

CIRRUS

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JAN 25 1989

LOS ANGELES COUNTY
MUSEUM OF ART

December 1988

FOR IMMEDIATE RELEASE:

Billy Al Bengston: Graphics and Multiples 1968 - 1973

January 14 - February 18, 1989

Opening Reception: Saturday, January 14, 3 - 5 p.m.

Gallery hours: Tue. - Sat. 11 - 5 pm.

Contact: Steven Frisina
Jean Milant
213/680-3473

Cirrus Gallery is pleased to announce the opening of an exhibition of graphics and multiples by Billy Al Bengston spanning the years 1968 - 1973, on view from January 14 to February 18, 1989.

Among the trademark subjects of Billy Al Bengston's work from the 1960's and 1970's included in this exhibition are the "sergeant stripe" dento multiples and the iris flower or "dracula" lithographs. In the dentos the chevron or "sergeant stripes" is the central symbol while the surrounding unpainted aluminum is scored and dented catching and reflecting light to create additional shapes on the surface. The lithographs, printed at Tamarind in 1968, are from the Dracula series and are represented in this exhibition by a number of unique trial proofs as well as editioned pieces. Iridescent inks and subtle shadings were used in printing this series so that in some of the prints the iris shape is clearly defined in a positive manner, while in others it is negative or practically invisible.

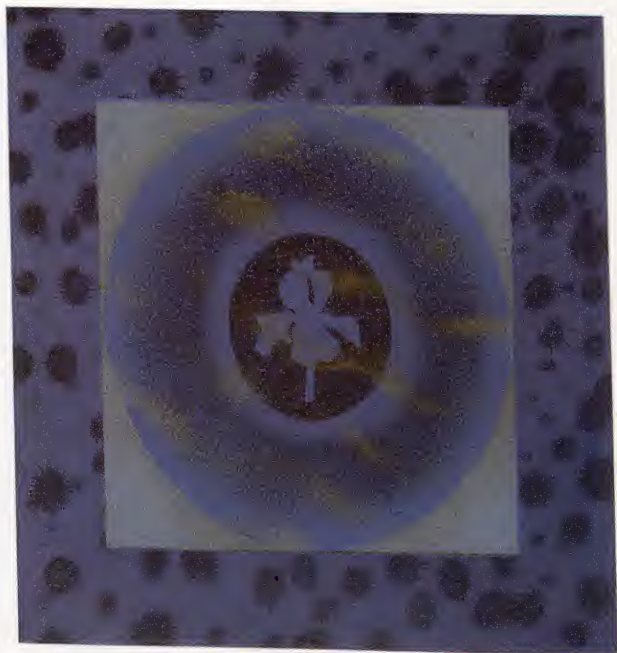
Bengston, who found a place among the group which emerged in the 1960's as one of the first visible and validated artists working in Southern California, has been a major influence on West Coast artists over the past three decades. He maintains studios in both Hawaii and Venice and his work can currently be seen at his second retrospective show at the Los Angeles County Museum of Art.

Fax (213) 680-0930

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BILLY AL BENGSTON



AB

BILLY AL BENGSTON

BILLY AL BENGSTON

ROYAL VIKING DRACULA, 1968

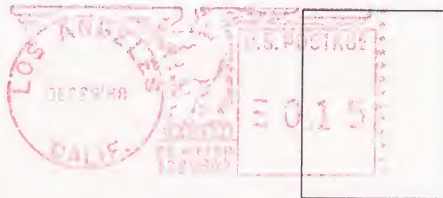
Lithograph, 10½" x 9¾", Trial Proof

Graphics & Multiples 1968-73

January 14 - February 18, 1989

**OPENING RECEPTION:
SATURDAY, JANUARY 14, 3-5 PM**

Photo: Grey Crawford



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BENGSTON, BILLY



Ike Ole Ia Po, 1983
Acrylic on canvas, 72 x 66"
© 1983 by Billy Al Bengston
Courtesy of the artist; James Corcoran Gallery, Los Angeles;
Texas Gallery, Houston; Thomas Barbour Gallery, La Jolla, CA.
Photo: Brian Forrest

join us for a gala museum benefit

DINNER WITH BILLY

monday, march 6, 1989

\$100 per person; \$50 tax deductible
limited to 100 persons

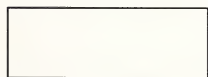
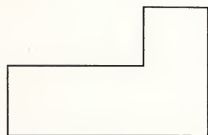
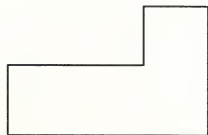
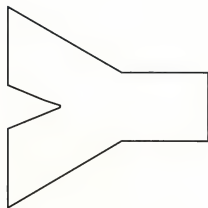
for reservations please call
808-526-1322 before march 1, 1989

cocktails and viewing of the exhibition
6:00

dinner in the contemporary café
7:30

hawaiian attire

valet parking



the contemporary museum
MEMBERS PREVIEW RECEPTION

BILLY AL BENGSTON PAINTINGS OF THREE DECADES

tuesday, march 7, 1989

11 am – 2 pm
the museum is normally closed to the
public on tuesdays. it will be open for
members only on this occasion

exhibition dates
march 8 – april 30, 1989

this exhibition is co-organized by
the contemporary arts museum, houston
and the oakland museum, california

please present this invitation at the door

2411 makiki heights drive
honolulu, hawaii

BENGSTON, BILLY AL



C O V E R : ' ' T E K L E T ' ' 1 9 9 0 4 8 × 6 0 ' ' A C R Y L I C O N C A N V A S

BILLY AL BENGSTON

PAINTINGS FOR THE '90s

M a y 1 9 9 0

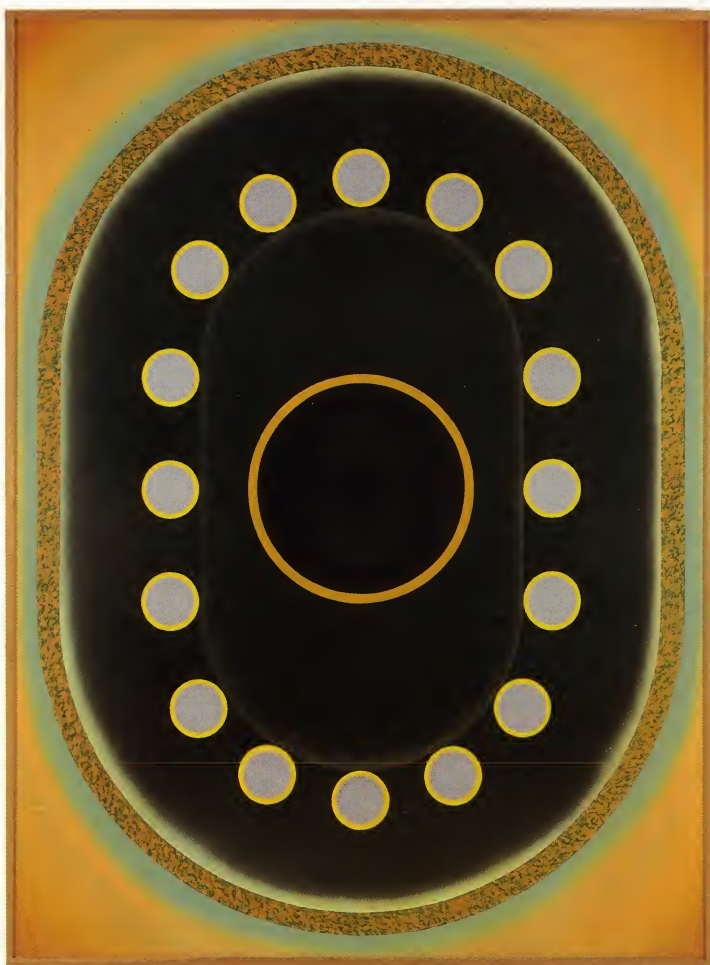
JAMES CORCORAN GALLERY

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2 1 3 4 5 1 4 6 6 6

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The Good, the Bad, and Nothing Heartless



Busby 1963 Lacquer and oil on masonite 72 x 60"

Billy Al Bengston

Paintings from the 60s and the Present

September 9 - October 21, 2000

rosamund felsen gallery



Sonny 1961 Oil on masonite, 36 x 36"

Hit Me With Your Best Shot

Michael Duncan

The 1960s L.A. brat pack rejected the pieties of post-war Abstract Expressionism, shrugging off the angst-ridden confessions of the previous generation of paint-slingers to make art more befitting their concrete, exotic, pleasure-seeking city. Just preceding Ed Ruscha's portraits of words-in-action, Joe Goode's painterly veils of perceptual space, and alongside Ken Price's ineffable blobs, Billy Al Bengston's highly crafted iconic paintings of the early 1960s re-conceptualized the notion of abstraction inherited from High Modernism and Ab Ex, giving birth to art that seemed at once cerebral and mindless, both otherworldly and down to earth.

Bengston's chevron, heart, and iris paintings are consummately put together things, built for their own gorgeous sake. Although taut with intention, they are happily content to be voiceless, message free, impersonal, and strictly non-functional. Like the solidly exacting, giddily potent sculptures of H.C. Westermann - a hero to the L.A. crew - the paintings are well-built objects that refuse to give themselves away. The chevrons, irises, and hearts only vaguely conjure masculinity, femininity, and the feelings there among. Meticulously staged, the opaque signs bask centerstage,



Ideal Exhaust 1961 Oil on canvas 42 x 40"

blithely refusing signification.

Purely impure, fraught with dumbness, the signs are luxuriously displayed, surrounded by multiple, neatly delineated, sometimes patterned borders that serve as framing devices. Bengtson immaculately executes each of the frames, keeping flat sections flat, brushy sections brushy. Sections painted by spray gun have modulated coloration to convey illusionistic depth. The paintings' craft-conscious facture helps obviate interpretation, deflecting attention from the signs with all-over arrangements of crisp geometries and glowing colors.

Although consistently sweet-natured and gently comic, the paintings have a surprising range. Executed in oil and sprayed lacquer, the quietly toned colors of early, simply structured chevron paintings such as *Zachary* and *Sonny* (both 1961) emanate - without high-flown nudging - the serene glow of later Light and Space works by Irwin and Turrell. The motorcycle parts paintings (1961-62) are quick-study celebrations of what are for a cyclist indispensable, nearly sacred components. *Gearbox* radiates a pulsing orange aura. *Ideal Exhaust* is a yin-yang talisman that seems a presaging



I Cover the War 1970 Polyester resin on aluminum 23 x 22"

emblem for Robert Pirsig's *Zen and the Art of Motorcycle Maintenance*.

In the high-style *Busby* (1963), Bengtson plays the choreographer, surrounding a central chevron with an oval chorus line of discs, pictured Berkeley-style in an overhead shot. Conforming to the shape of the concentric lines delineating the picture's arena, the dance formation of perfect circles highlights the main-ring attraction, which, although dimly lit, captures attention like the shadowy chamber of a loaded gun.

Writing about the work of Bengtson and Ken Price back in 1964, John Coplans observed the "interplay between the joyful and the ominous." That double edge animates as well the *Dentos* (1968-70) whose flickering surfaces are the result of happy accidents: the collisions of warped metal and painted design. The works' fun-house distortions and refractions trump the color contrasts and aftereffects of the earlier paintings, mixing viewers' reflections into the contorted surfaces of the paintings. Bengtson takes the works' exquisite designs up a notch by bashing them, desanctifying the perfect objects for the sake of further visual delight.



EMB 2000 Acrylic on plywood 24 x 24"

Now thirty years later and still the brat, Bengtson has returned to what he does best. Named for the one-hit-wonder who crooned "You Light Up My Life," the *Debbie Boone* paintings on birch panels emulate the neat structures of the first emblematic works. Like sublime teen dreams, the paintings have edges that glow, painted in fluorescent red or lime. Featuring centered heart-shapes bordered by squares, the modestly scaled works are washed and sometimes raked with thinly painted acrylics that reveal the underlying wood grains.

Recent, knowingly hip abstract painting seems to have conformed to the on-the-level satisfactions of Bengtson's best work, fending off any air of the metaphysical or spiritual. But the new turks might take some pointers from a seasoned champ. Light on their feet, graceful and self-assured, Bengtson's paintings demonstrate the staying power of a pro. Why settle for simple pleasures when you can be hit with a truly well-made thing, perfectly constructed, cleverly designed, and glowing with color? Bengtson's eye-candies are jaw breakers.

BENGSTON, BILLY AL

ARTIST'S FILE



ER 2000 Acrylic on plywood 18 x 18"

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rosamund felsen gallery

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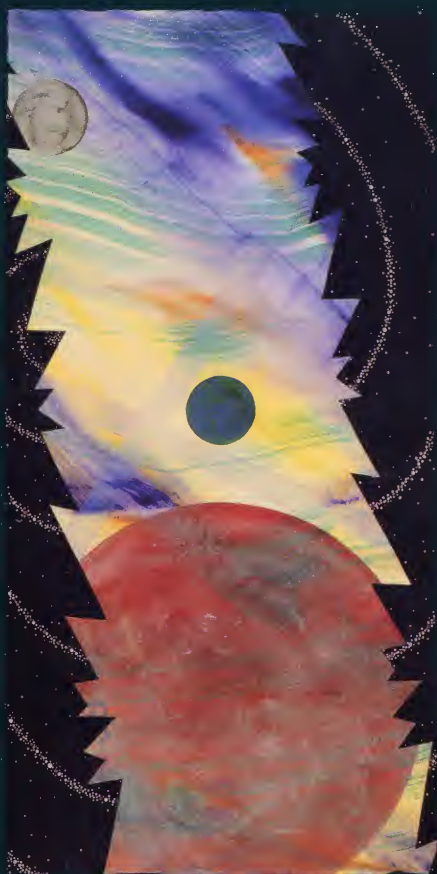
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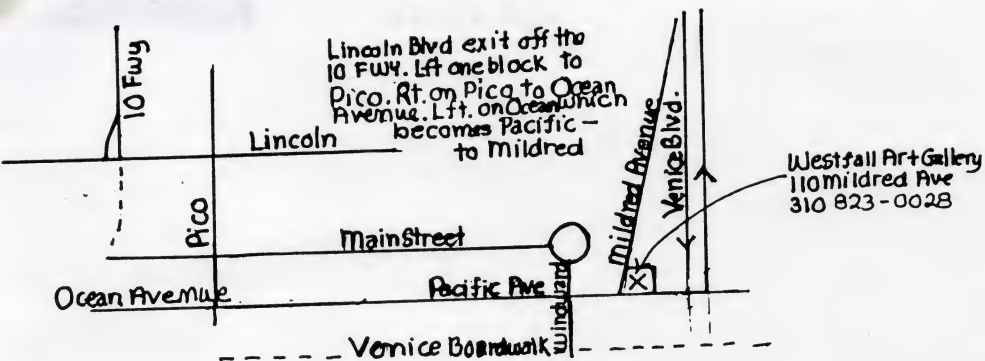
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BENGSTON, BILLY AL





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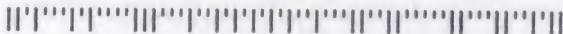
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